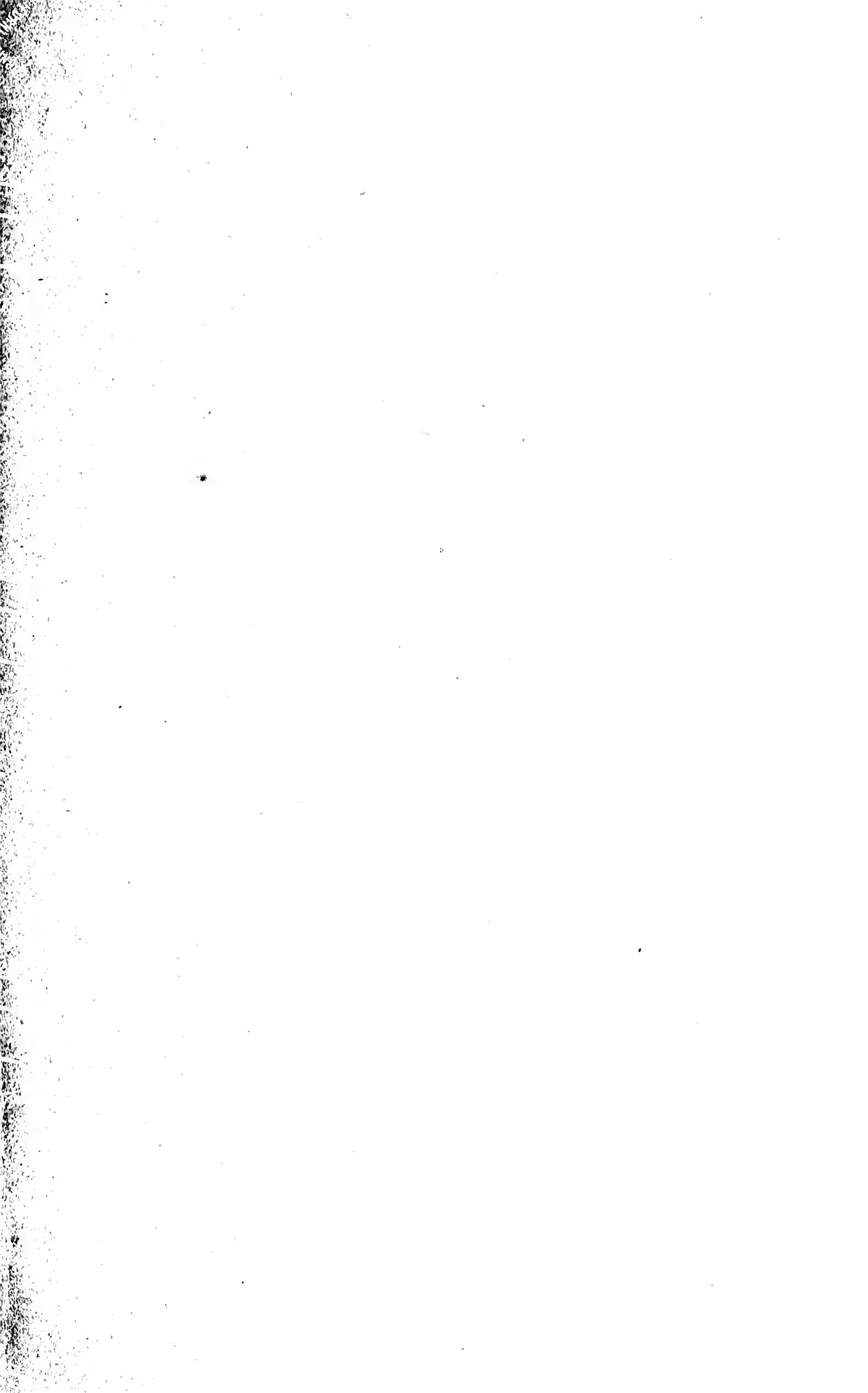


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PRINCIPLES OF
ADVERTISING
ARRANGEMENT
FRANK ALVAH PARSONS

WHAT ART MEANS TO ME

I believe that harmony is the law of life and is fundamental in the Divine economy; that man expresses this law of harmony, which is beauty, in proportion to its possession of his consciousness, and his response to it in his daily living. ♦ I believe that the quality of harmonious relationship existing between colors and forms, or between the parts and the whole, or between the worker and his material, in any field of labor, constitutes Art. For Art to appear in the works of man, or for him to appreciate its presence, it must be there as a working element in both his conscious and unconscious life. It must be the cause, and not the effect, of harmonious living and working. ♦ I believe that the realization of one's ideals in any material form is that man's highest Art expression, and that his understanding of its Beauty is the highest form of his Art appreciation ♦ Frank Alvah Parsons

THE PRINCIPLES OF ADVERTISING ARRANGEMENT

FRANK ALVAH PARSONS

PRESIDENT OF THE NEW YORK
SCHOOL OF FINE AND APPLIED ART

PUBLISHED FOR THE ADVERTISING MEN'S LEAGUE OF NEW YORK CITY BY

THE PRANG COMPANY

NEW YORK CHICAGO BOSTON ATLANTA DALLAS

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MEN'S LEAGUE OF NEW YORK CITY

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THIS BOOK IS CORDIALLY
DEDICATED TO MY FRIEND,
WILLIAM H. INGERSOLL,
WHOSE INTEREST IN IN-
DUSTRIAL BETTERMENT
HAS MADE IT POSSIBLE.

THE FOREWORD

The erroneous idea as to the meaning of Art and its application to industrial problems, more particularly in the advertising field, is the reason for this book. The term "prettiness," frequently used as a synonym for Art, gives an entirely wrong impression. Pictures and drawings, particularly in color, often pass for art objects when the Art in them is too slight to be detected. Art is quality—not mere material. Its elements are fitness [✓] and beauty. The successful choice and arrangement of materials of any kind must take into account this art quality because human intelligence demands fitness in things. The same human being loves and requires the element of beauty in all objects with which he is associated.

Art is a force and is, therefore, subject to laws or principles. A knowledge of Art as a force in advertising means a knowledge of the principles of fit arrangement and harmonious color. These are common to every field of so-called Applied Art. This modest effort is not calculated to exhaust the subject. It is only a set of condensed abstracts taken from ten lectures given before the Advertising Men's League of New York City. Its aim is to make clear some principles of form and color, and to apply them specifically in some of the fields of this important subject. If it proves to the advertiser that "Order is heaven's first law"; to the business man that Quality, not Quantity, counts, and to the public in general that color and arrangement, each speaks its own language, then it will have done its work.

$$\begin{pmatrix} \frac{e^x}{e^x + e^{-x}} & \frac{e^x - e^{-x}}{e^x + e^{-x}} \\ \frac{e^x - e^{-x}}{e^x + e^{-x}} & \frac{e^x}{e^x + e^{-x}} \end{pmatrix} = \begin{pmatrix} \frac{e^x}{2} + \frac{1}{2} & \frac{e^x}{2} - \frac{1}{2} \\ \frac{e^x}{2} - \frac{1}{2} & \frac{e^x}{2} + \frac{1}{2} \end{pmatrix}$$

THE MEANING
AND IMPORTANCE
OF ADVERTISING

CHAPTER I

THE MEANING AND IMPORTANCE OF ADVERTISING

CHAPTER I. Efficiency is the criterion of success. The successful producer of any commodity must place this commodity before the consumer. He does this largely through a process termed advertising, which is another term for modern salesmanship. It seems, then, that efficient advertising means successful business. Granting this, any discussion of the subject, however limited, involves a study of each of the established forces known to be active in producing the results desired. For the purpose of a common understanding in this matter, let us state briefly the meaning of some fundamental terms.

I understand advertising to mean Twentieth Century sales-

manship. ¹I understand it to be coördinate in its meaning with the term salesmanship in its broadest sense.²I understand it to involve a knowledge of men and what they want or need.³ It also involves the materials that men have to sell, and how these materials are related to the individual who needs them.⁴ Again, I understand it to mean a knowledge of how to bring these things to the attention or notice of the people in such a way that they will take them.

If you agree with me that this is what advertising is, we can work together.

Advertising is second to no form of expression, second to nothing in its importance just now in everyday life. There can be no question but what it

IS YOUR PRINTED MATTER PRODUCING SATISFACTORY RESULTS?

THE final test of a catalog is tangible returns — has it served the purpose for which it was issued. A catalog that does not appeal to and interest the recipient is wasted.

Much advertising falls short of the mark because of the lack of knowledge of those preparing it.

We have specialized on catalog making and offer to general advertisers an unsurpassed service. We bring to the work a thorough training in modern selling methods, artists of taste and skill, a splendid mechanical equipment and an ambition to excel. Satisfied customers in many states evidence our success.

We should appreciate an opportunity to help you solve your publicity problems from a typographic standpoint.

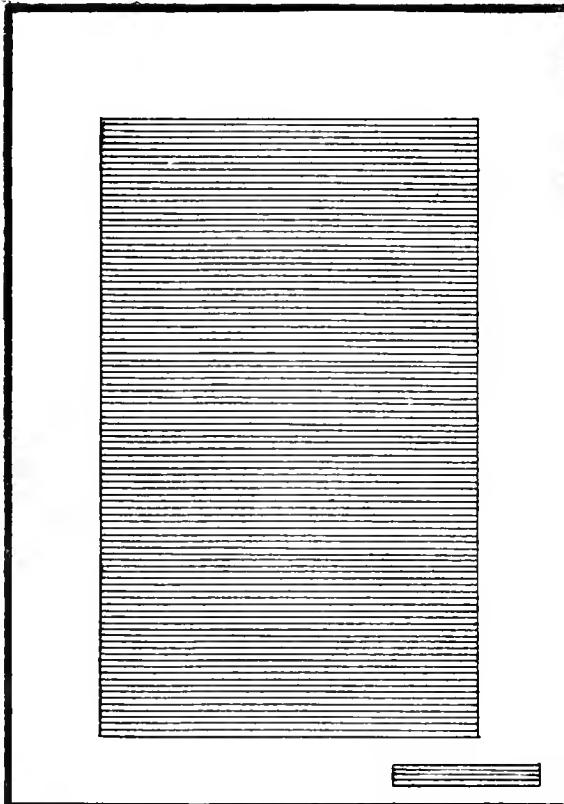
We have issued a specimen book containing exhibits of work we have planned and executed. You should have this book. It will speak more convincingly than anything we can say here.

THE KALKHOFF COMPANY
DESIGNERS AND PRODUCERS OF PRINTED WORK OF QUALITY
251 WILLIAM ST.
NEW YORK

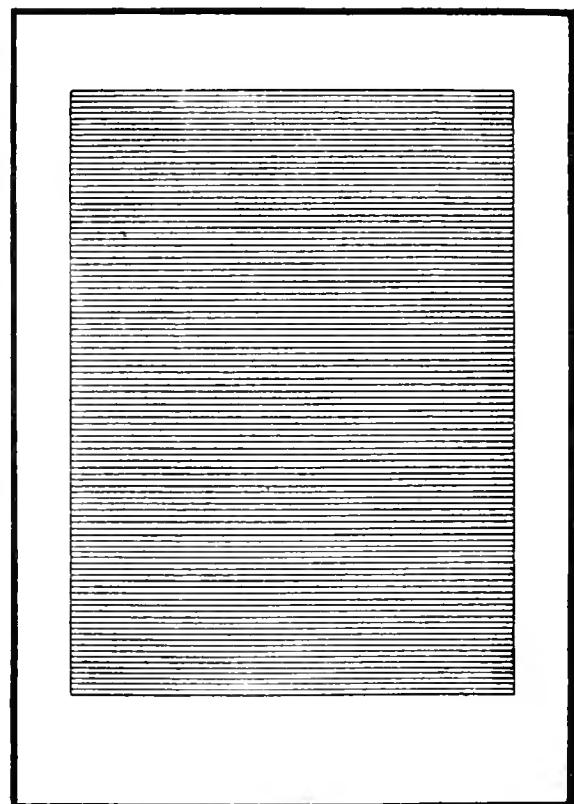
A GOOD PAGE ADVERTISEMENT IN CATALOG SHOWING GOOD MARGINS, WELL RELATED MASSES OF TYPE AND WELL COMPOSED WITHIN THE PAGE LIMIT.

is of vital interest to the man who buys as well as to the man who has something to sell, and I want to make you feel that it also involves that thing which is the expression of what you

Every man who has work to do of any kind ought to get two things out of it. He should secure a return for what he does; he wants also, or should want, to get pleasure from what he



INCORRECT PRINTED PAGE MAKING AN UNCOMFORTABLE APPEAL; CENTER OF MASS FALLS BELOW OPTICAL CENTER, REVERSED MARGIN WIDTHS AND DISTRACTING MASS IN CORNER.



SHOWING ATTRACTIVE PRINTED PAGE MASS WITH WELL-RELATED AND PRACTICAL MARGIN. NO DISTRACTING MASS IN CORNER. OPTICAL CENTER WELL PLACED.

have to sell in the most effective way that it can be expressed; namely, the written or printed advertisement. When we get an advertisement that is just as effective as it can be made, we have a good one. When I say effective, I mean when it is one that does the business and delivers the goods.

does, and he ought to give a certain amount of satisfaction to others by what he does. I understand this second thing to be Art. I want to make that clear now, so that you won't think that Art is something that it is not.

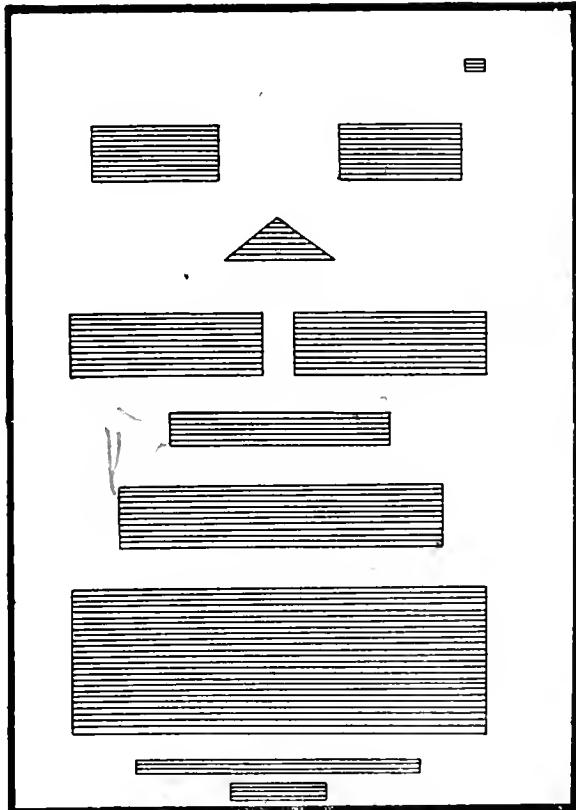
I understand Art to be the

quality which an advertisement has. When I say quality I mean fitness—the fitness of that advertisement to do the work it is intended to do.

If I take a barrel of flour to

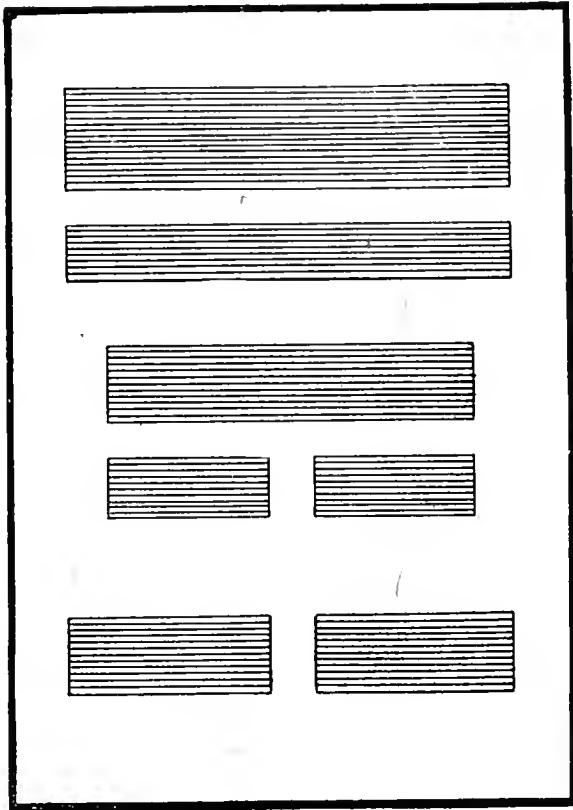
and can't do without it. Now when I can show that the flour is for you, and you want the flour, that is a good advertisement. That is part of Art.

So of anything whatever that



A PRINTED PAGE BROKEN INTO UNRELATED SHAPES AND SIZES, AND INTO BADLY ARRANGED MASSES OF TYPE AND BLANK SPACES. NOTE THE WEAK BASE EFFECT.

advertise, and use the finest picture of a barrel you can imagine, but put nothing else in the advertisement, it is no good as an advertisement for flour. It is no good unless there is something to show that the flour has a use; that you need it,



A PRINTED PAGE BROKEN INTO TYPE MATTER WELL RELATED IN SHAPES AND SIZES, AND PLACED AT THE CORRECT DISTANCES SO AS TO UNIFY THREE THOUGHTS OR STATEMENTS.

I place before you; it must first have the quality of effectiveness to do the work. If I can show you that Art helps to make an advertisement produce results, then Art will be a valuable factor as a force in our advertising work.

I said a man ought to get some pleasure out of what he does, and he ought to give other people some by what he does. The amount of pleasure the work gives is Art; the way it looks or appears is Art. The general look or appearance, whether of set-up or general make-up, is its beauty.

Now, there are two things which make an object artistic, its efficiency and its beauty, or the pleasure it gives through the sense of sight. This is harmony—harmony of purpose, harmony of line, harmony of color, harmony of ornament, harmony in form and arrangement. When those things are disconnected it is not artistic. Man naturally likes concord or harmony.

The average individual appreciates harmonious things. Then, let us look at Art from the very beginning as just two principles—two elements fused

into one quality—the quality that should appear in everything that exists; that is, its fitness for its use and the harmony or beauty of the thing to the sense of sight.

If I can prove a beautiful advertisement is more effective than an ugly one, then it is well to study the laws which underlie its harmonization, as Art must therefore be an advantage in the commercial return that the advertisement gives. I want to show you that art and quality and fitness and beauty aid the advertising man commercially, and aid him also in the pleasure of the work as a stimulating factor in life.

Again, if we are to see Twentieth Century salesmanship expressed in advertising, we must get in personal touch with the people in the right way. The goods must become known, not to one man, not to another advertising man, but to all the



A PAGE SHOWING ADS SO ARRANGED AS TO BE WELL-RELATED IN SHAPE AND SIZE TO EACH OTHER AND TO THE SHAPE OF THE PAGE.

people that are going to use the thing you sell. I have found this out in my work with advertising men. When they talk they think of themselves, of their own kind, people who have the same amount and kind of knowledge of advertising, rather than the "benighted general public." It is astonishing to talk with an advertising man and see how much he takes it for granted the public knows.

Now, as we go on, won't you bear in mind that the public doesn't know what you think it knows. It won't do what you think it will, because it has not been associated with your ideas. That is the way it was with me when I first began to talk with advertising men. The terms used were foreign to me—they were like a foreign tongue that I did not understand. Their methods of arranging things are just as foreign to the general public. They are conventional, traditional and hackneyed. The fundamental thing is knowledge of men and the general knowledge of the laws of the mind. There are gen-

eral laws that control men's minds. When you have got them, you have the first thing an advertising man wants. No matter how big or little he is, he has hold of the thing that applies to all the people. He has one thing that makes effective advertising possible.

If you are advertising watches, you perhaps know all you need to know about watches—nearly everybody has a watch. You have the men, you know the material, and

you know the laws that govern the minds of men. What you do need further is a knowledge of what colors, forms and lines mean, or should mean, to the public—what the general laws of arrangement of things really are. When you know the law of arrangement of color and lines and forms, you are shortly going to know the laws of material.

The next point I want to bring out is this: I take it that an advertisement has four distinct aims. It must first be of such a nature that whoever sees it will stop involuntarily and look at it again. Any advertisement

MARHTA WALTER
PORTRAIT & GENRE PAINTER
SUBJECTS FROM FRANCE, HOLLAND,
SPAIN, ITALY, DALMATIA & AMERICA

AT HOME,
WEDNESDAYS
FROM 2 UNTIL 6

STUDIO:
COLONIAL STUDIOS
39 W. 67th ST., N. Y.

HARMONIOUS AND UNUSUALLY EFFECTIVE PERSONAL BUSINESS CARD WITH PLEASING MARGINS AND WELL-RELATED MASSES OF TYPE MATTER.

that passes unnoticed is of no account.

But there are advertisements that stop you short, and that is all they do. Go out in Herald Square and look. You will see color, form and motion turned loose. Every motion, every color, every shape that has ever been known is there. You stop. You don't see anybody stay long, but they look, and they go on. I have asked in many places:

"Do you know anybody who has ever bought anything that is advertised on Broadway between Herald Square and Fifty-ninth Street?"

I have never found this riotous violence effective except to amuse or stop one. No appeal to intelligence is made.

First, as I said, we must make people notice; if they do not, the advertisement is useless. In the second place, it must hold the attention and interest long enough to have one see what is there, and to impress one so that when he goes away he will not forget what has happened. Third, I believe that in these modern times you have to stick to the truth in your advertisements a little more closely. I believe that you win the confidence of people by saying

what is so better than by saying what is not so. If you do not, you lose what I believe is a fundamental thing in getting people to buy goods.

I don't mean that you really, voluntarily lie in your advertisements, but the pictures you use to ornament things, the decorative material you use, the kind of lettering you employ, are the deceptions I mean. The color you use, if you do not know what these things mean, may be a lie and not the truth. If such things have a fundamental, fixed meaning in human nature, it naturally makes a great deal of difference how you use them.

The fourth requisite is to do this thing with the least possible money and in the least possible time. The advertisement must arrest the attention of the observer; it must hold the attention strongly enough to deliver the goods, and, in order to do that, it must have the element of truth clearly expressed. Finally, it must do its work in the least possible time and with the least possible expenditure of money.

Granting these things, we want to know next what is this language we are using in advertising, of what is it made? Our language in advertisements is first made of color. Some ad-

vertisements are made up or printed with two of them, and some with all of them, so we ought to know what color really means.

Suppose I lived in a dark room with one window in it, in a ten-story building. I would have the problem of lamp shades, wall paper, window curtains, and, beyond all, the decoration of the room. If I furnish my room in dark blue, I destroy the light, and prevent artificial light from doing its work, because blue absorbs light. On the other hand, if I paper my room in light yellow, with bright curtains of yellow in the windows and light yellow shades on my lamps, my room will be 12 times lighter than it would have been if I had used the dark blue or violet. If it is a fact that yellow is 12 times more forceful in its carrying power and luminosity, it is well to know it, and how to use that fact in advertising.

Another thing is interesting. Some interior decorators have been experimenting with red and blue as wall-coverings. It was found that the walls seemed to come in toward the eye about 30 per cent of the distance from the original side wall, or to make the room seem 30 per cent smaller with red than with

white on the wall, because red is an exciting, aggressive color—the sensation reaches the brain through the eye quicker, and in its quickness seems to bring things toward you. As red comes at you in wall paper, blue goes from you. This color is retreating in its appeal. Almost 30 per cent in distance is gained by decorating a room in blue of the same value as the red. These things will help us in the choice of papers, inks, etc.

Color should be a power, a force in advertising, and should be studied the same as any language is studied, in order to be effective, and, therefore, profitable.

The second element in this language is shape or form. The general shape of the enclosing form is one of the most necessary things for us to study, and I want to begin this section of the work with the first principle of form.

Furniture and pictures have a relation, harmonious or otherwise, to the size and shape of the places where they are put. Advertising matter, as masses, should be related to the shape of and the size of the page on which it goes. It should harmonize with that space according to certain laws, but it should have around it certain margins

or plain places, particularly in newspapers, magazines, books and pamphlets.

With these margins we want to deal next. At this point it is probably wise to develop a law. I want to recall a law known as the Greek law of area to you in this way. If you have a ratio between three widths or three sizes which is approximately as five is to seven and to eleven, you will have nearly what the Greeks thought were the most comfortable abstract proportions. If I had eleven square inches in one piece of set-up, and seven in another, and five in another, these sizes would be well related, as to area, that is, subtly and interestingly related.

There are several things to get out of that law at this point. The first of these sizes is approximately eleven; this one is seven, and that is five inches in

area, and they are well related. These should form the widths of margins around pages when things are going to look well. It makes a difference in catching the eye what the margin is, as well as what the subject-matter is. The mechanical, the traditional margin is uninteresting.

The most pleasing and effective marginal arrangement is to have the widest margin at the bottom, the top next, and the sides next.

Now again, the relation of these widths—the widest at the bottom, the next at the top, and the two sides less and alike—should be in the ratio of eleven units to seven and five, to get the best proportion. This, then, is the first application of the Greek law to the margined page, no matter what the page has included in it—printing, ornaments or other matter.

WHAT THERE IS IN A MAN GOES INTO WHAT HE DOES,
AND NOTHING ELSE GOES IN. ONLY AS WE TEACH,
TRAIN, CULTIVATE AND NURTURE THIS IDEA OF
FITNESS AND BEAUTY IN EVERYTHING, WILL IT BE
POSSIBLE TO PRODUCE A RACE THAT HAS IN IT THE
ART SENSE. THE ART SENSE IS ESSENTIAL TO MAN'S
HAPPINESS AND HIS EFFICIENCY IN ALL SOCIAL AND
ECONOMIC LIFE. IT IS NOT ENOUGH TO TEACH
READING, WRITING, AND ARITHMETIC. F. A. P.

THE PLACE OF
RELATED SHAPES
IN ADVERTISING

CHAPTER II

THE PLACE OF RELATED SHAPES IN ADVERTISING

CHAPTER II. Advertising is one of the vital and interesting phases of applied design. Design is the selecting and arranging of material for the purpose of use and beauty. When a thing is useful, it is artistic; when it is beautiful, it is artistic; when it is both, it has compassed the fullest and most complete idea of art quality.

All types of design are controlled by exactly the same principles, under the limitations and possibilities of the particular kind of material in which they are to be worked. The architect designs the façade of a building by choosing discreetly the material of which it is to be built; the windows, their size; the supporting columns, and the other material that goes to make up the façade of the building.

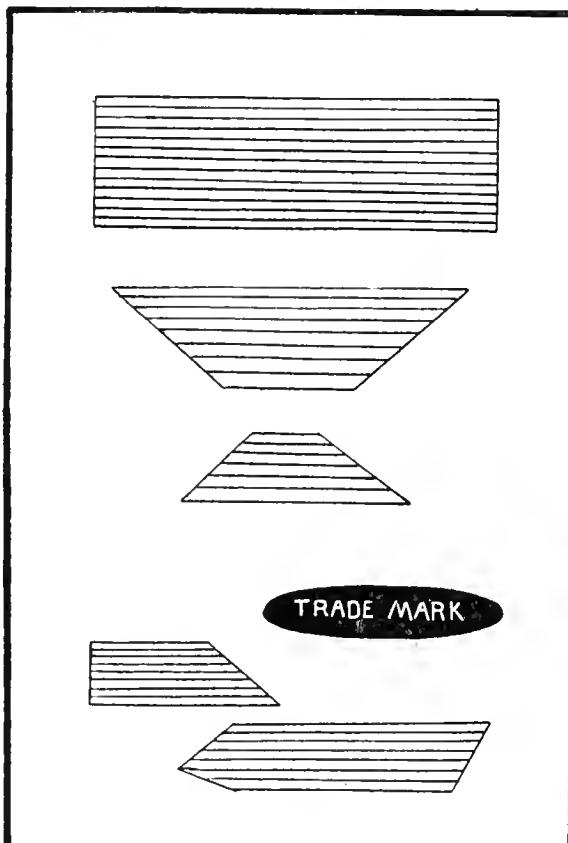
The interior decorator plans his side wall with its baseboard, wall covering, windows, fireplace, pictures, ornaments, and its furniture against the wall, with exactly the same principles of arrangement in mind as the

architect in designing the side of the building. The rug designer designs his carpet or rug by choosing and arranging, with exactly the same idea as the architect, the interior decorator, and other designers use in their fields of design.

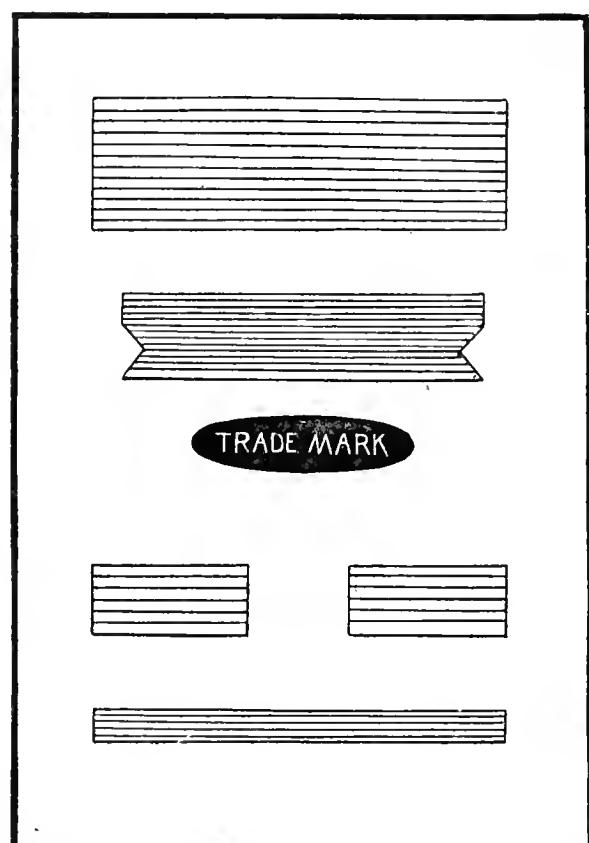
Do you see clearly, then, that design is a matter of selecting and arranging? A man who would be a designer in the true sense must learn to select discreetly what he uses in his work, and then he must learn to arrange what he selects in the most effective possible manner. The architect, in his power to select and arrange the outside appearance of the building, is limited by certain things in stone, in wood, in plaster, in fixed sizes of doors and windows and the like. He is limited, but not by the same things that limit the advertising man. The rug designer is limited by certain things as to the weaving and knotting and tying and so forth. The advertising man is limited by certain page limits, certain definite boundary limits of the single ad; limits in color;

limits in type, size and possible arrangement; limits in decorative material, historic or otherwise; in pictorial possibilities; in many mechanical ways that the architect or the interior

that while every phase of this work is limited by certain definite conditions that the other fellow in other phases of design need not know, at the same time, there are laws of arrangement



TYPE MATTER AND TRADEMARK POORLY ARRANGED, SHOWING THE UNPLEASANT AND DISTRACTING EFFECT OF INCONSISTENT SHAPES.



THE SAME MATTER BETTER ORGANIZED AND ARRANGED INTO MORE CORRECTLY RELATED AND THEREFORE PLEASING AND EFFECTIVE FORMS.

decorator or the rug designer knows not of.

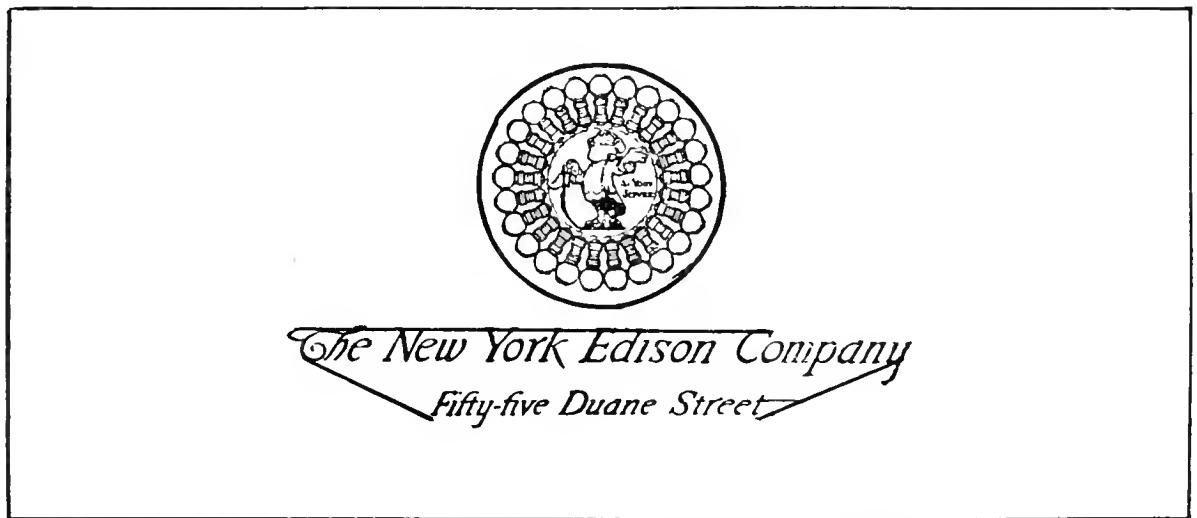
Every phase of design has its limits, but the arrangement of material and the selection of this arranged material are controlled by precisely the same laws. I want to make it clear

which are positively common to every phase of expression.

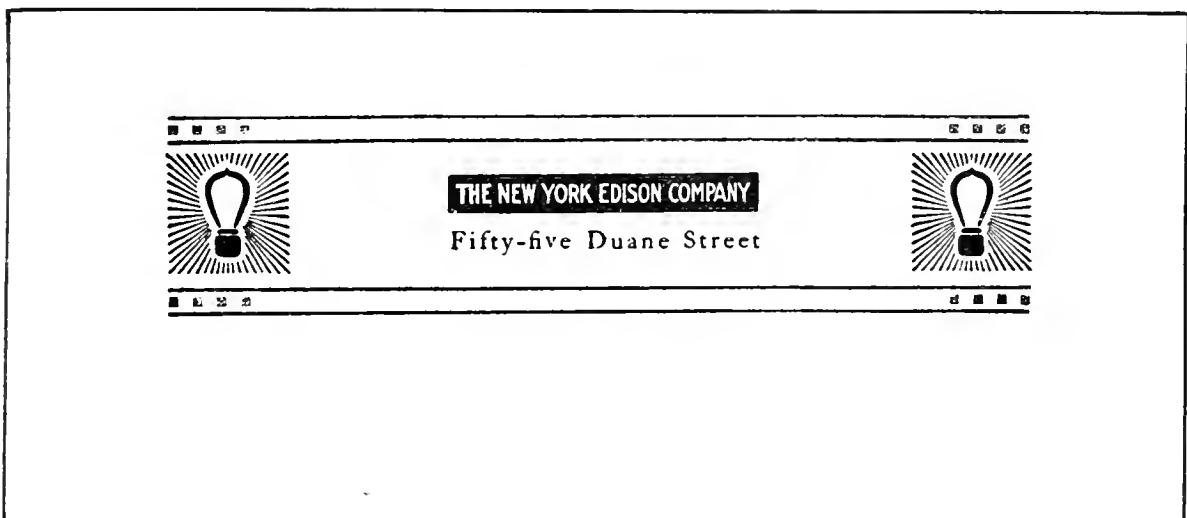
(Printed advertising is that form of design which has for its object the selecting and arranging of words in type; descriptive effects or decorative effects; pictorial, illustrative, effects in

black and white and color, in such a way that the ad shall be pleasing and effective. ' By ef-

the truth about the article, and do all three with the least money and in the least time.



LETTERHEAD WITH UNPLEASANT SHAPES,
UNRELATED TO ENCLOSING FORM OF PAPER.

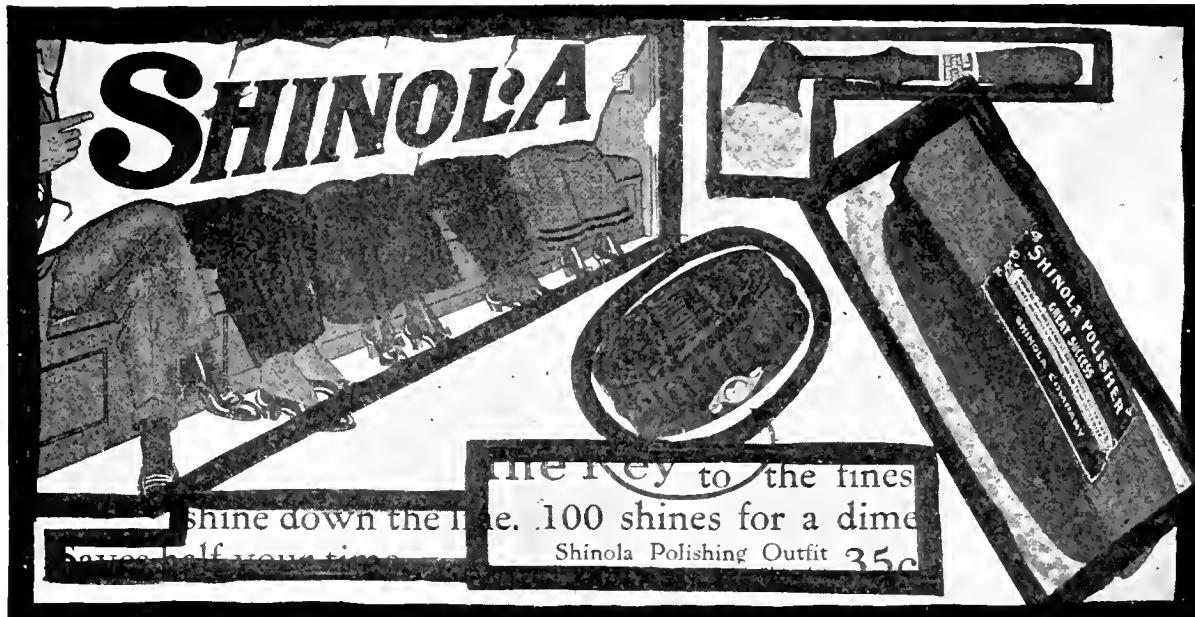


LETTERHEAD WITH WELL-RELATED SHAPES AND ODD
FORMS WHICH ARE HARMONIZED WITH ENCLOSING FORMS.

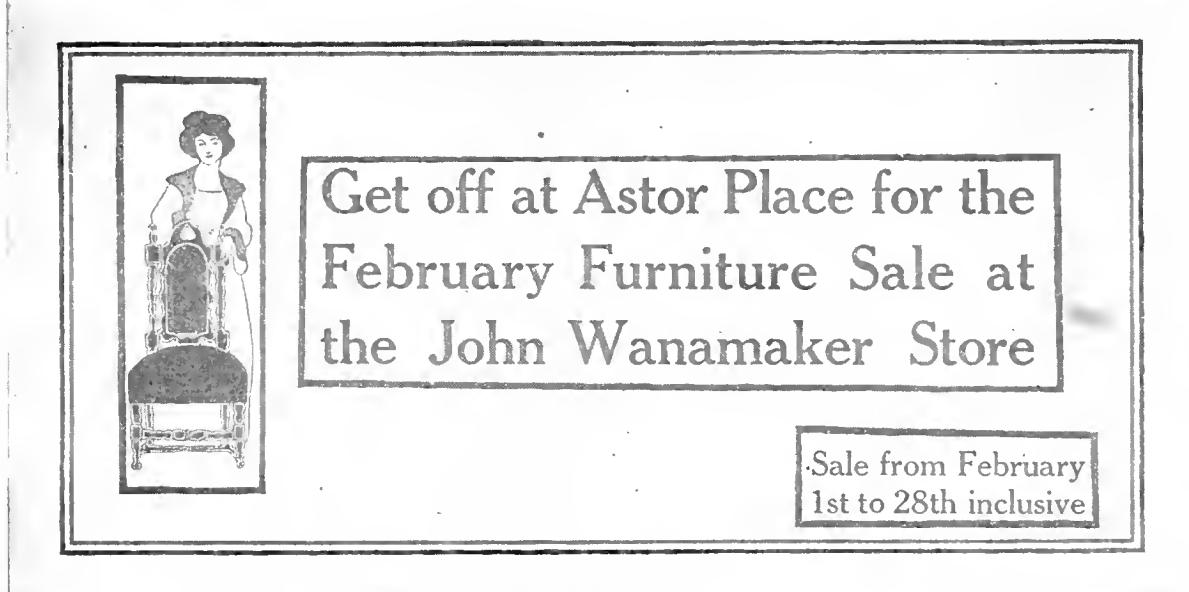
fective, I mean it shall absolutely do the four things that every ad must do, namely: arrest the attention, convince the individual whose attention is arrested of the merit of the article, speak

When a designer can design an ad by the laws of order and arrangement which shall accomplish these four things, he is a real designer in advertising.

We started Chapter I to develop what are known as the general principle called "Consistent variety in shapes and sizes."



INEFFICIENT AND DISTRACTING EFFECT FROM UNRELATED SHAPES AND THE DISORGANIZED ARRANGEMENT. (THE HEAVY LINES HAVE BEEN INTRODUCED TO EMPHASIZE THE BAD ARRANGEMENT.)



MADE EFFECTIVE BY SHAPES THAT ARE RELATED TO EACH OTHER AND TO THE ENCLOSING FORM. NOTE THE ORGANIZED ARRANGEMENT.

"Laws of Order" or the "Principles of Arrangement," and we touched briefly on the first gen-

I want these terms to become just as familiar to you as A-B-C. We discussed consistent

sizes as they are controlled by the Greek law of proportion—that proportion that subtly pleases and attracts and convinces because of the variety of sizes of which it is composed /—sizes which are neither too

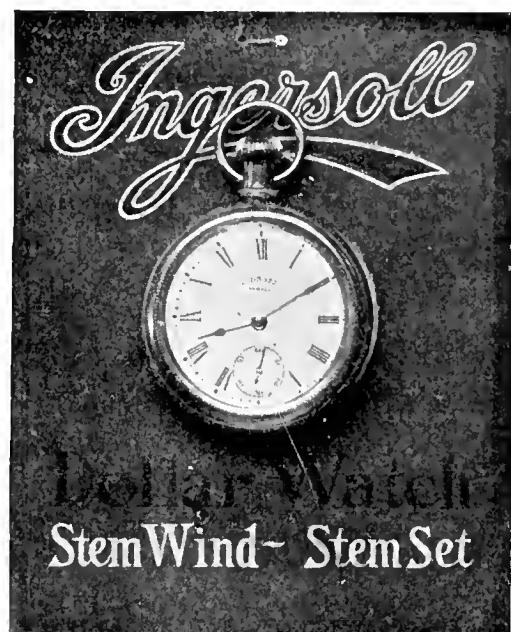
The circle is monotonous because it changes its form exactly the same at every point in the circumference, presenting no variety whatever in its contour—always going on the same—any number of repetitions, all



A COUNTER DISPLAY CARD WHOSE ERRATIC AND EYE-COMPELLING SHAPE DETRACTS FROM THAT OF THE OBJECT DISPLAYED UPON IT.

much alike nor too radically different each from the other to appear together pleasantly and convincingly.

There is another part to this principle which we must deal with here, known as consistent shapes. The two most radically different things that can be found in form, and the two most monotonous things that exist are the square and the circle.



A CARD WHOSE FORM CONTRASTS WITH THE DISPLAYED OBJECT, IS HARMONIZED BY TYPE AT TOP, AND WHOSE SHAPE IS UNOBTRUSIVE.

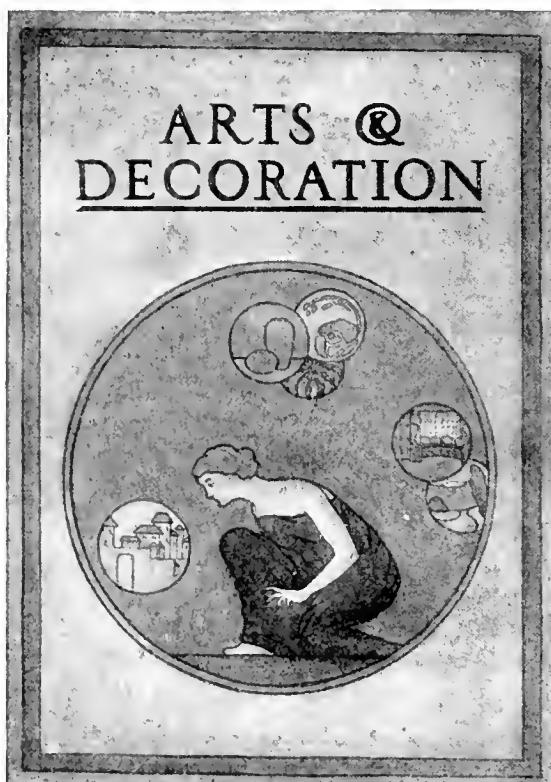
of the same proportions—absolutely no variety in it.

There is more pleasure through variety in the curve of the ellipse than there is in the circumference of a circle.

The circumference of the circle is equidistant from the center at all points. This makes the circumference of the circle change its direction uniformly throughout.

The curve of the ellipse changes irregularly from one end of the major axis to the end of the minor axis. This change is repeated to form the other half of the ellipse. This gives

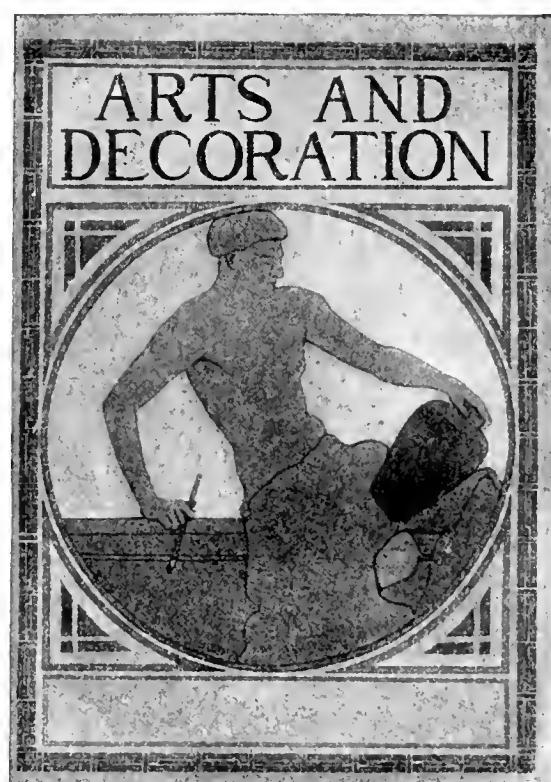
beautiful forms are based on the oval, and not the circle or the ellipse? If you do, then you will see what I mean when I say that the greatest possibility of variety is in the oval,



A COVER DESIGN INTRODUCING AN UNSUPPORTED CIRCLE, UNRELATED TO ITS SURROUNDINGS.

greater variety to the elliptical curve than can possibly be gotten from the curve of the circle.

A step further, and you will see that the oval, shaped like an egg, presents a still further possibility of variety in line than either the circle or the ellipse. Do you not recall that Greek and Japanese pottery and other



A CIRCLE USED ON AN OBLONG, YET MADE HARMONIOUS AND PLEASING BY SUPPORTING ANGLES.

the next in the ellipse, and the least in the circle.

The four sides of the square, equal in length, are monotonous. The square is more monotonous than the oblong, which has two equal sides of one length and two equal sides of another length. There is interest in the oblong because of

its two lengths. It makes a better book page. You see it in street car advertisements, in pamphlet covers, in the small advertisements that are part of the set-up of this page. I notice advertising men very seldom use a square, feeling that it is monotonous, I suppose.

The circle is the most monotonous curved line figure you can use, presenting the least possibility of variety. The square is the most monotonous straight line figure. If they are used together they are the most widely different shapes possible, and are, therefore, not consistently related in variety. They are inconsistently, loudly, broadly far apart, at the very extremes of shapes, therefore too different to use together.

The limit of contrast in shapes is the circle and the square. The next limit is the circle and the oblong. The expenditure of the greatest contrast in shape or the greatest contrast in color on a thing that does not call for the greatest contrast is waste—just as if I had expended money or ink where I didn't need it. I had better save the money and the ink for the last word, or the word I want to make vitally strong.

I hold that the indiscriminate

use of circles and squares in close proximity is a waste of good material and it will not pay, in that it is using your strongest points of contrast for places where the greatest good is not gained by their use. By so using them, they become common and fail to make any appeal when they are used for emphasis.

One of the most monotonous things that has ever been done in the history of the world of design, is taking one square and putting a smaller one into it on the diagonal, and another smaller one in that, and another smaller one, and so on. When a "designer" doesn't know how to get one more new scroll out of the acanthus leaf, he generally resorts to this process of manipulating squares.

Now, besides inconsistent shapes, we very frequently come across consistent shapes badly placed, so that it is the arrangement as well as the choice of the shapes we must consider. In designs of any type, you may use the best things, you may choose the most effective things and spoil them by their application. I might have the best furniture, the best wall paper, pictures, carpets and rugs and other interior decorating material, yet I can make a mess of a room if I don't know

how or where to put the things.

I should judge in advertising, if a man doesn't know of the possibilities of arrangement, he may select an excellent shape in type and decorative units and yet have a bad result, because there is no thought upon the arrangement, although the selection is good. I want to call your attention to the very badly related shapes made by type masses as well as by decorative material in the mass of general advertising. How does it appeal to you?

Can you see then, from these illustrations, that consistent variety in shapes has a place in the advertisement but that the indiscriminate use of shapes destroys the possibility of strength, because there is no co-ordination there; because there is no relationship? Will you look at the usual street car card, with this point in mind? Notice how many different forms of material all appear in one card and how weak and mixed the appeal of the whole card is on account of this.

There are many cards in every car in which there are so many forms in the type arrangement that there is no one leading thought, no consecutive leading quality to the advertisement at all. It is not so much the sepa-

ration of the advertisement but the use of too many shapes in the type and decorative matter that is used.

The time will come, before the end of this year I hope, when you will think of the Greek law when you see a straight line figure with another straight line figure, or a curved line figure with another curved line figure, or a curved with a straight line figure.

A circle within a square, these being the most opposite shapes, expresses the pole of greatest difference. If I place an octagon within a circle, is it more harmonious with the circle than is the square? It is. There is some point where there is relationship between curved line figures and straight line figures which is pleasing.

A triangle in a circle is very bad. If I put the triangle in a square it is also bad. If I put a hexagon within a square, it will be more nearly harmonious than the triangle. If I put a block of print or a title across an ad, and directly under that a circle, and then use straight lines below that, the result is beyond hope as to harmony.

In brief, then, consistently related shapes and sizes is the first principle in the work of advertising arrangement.

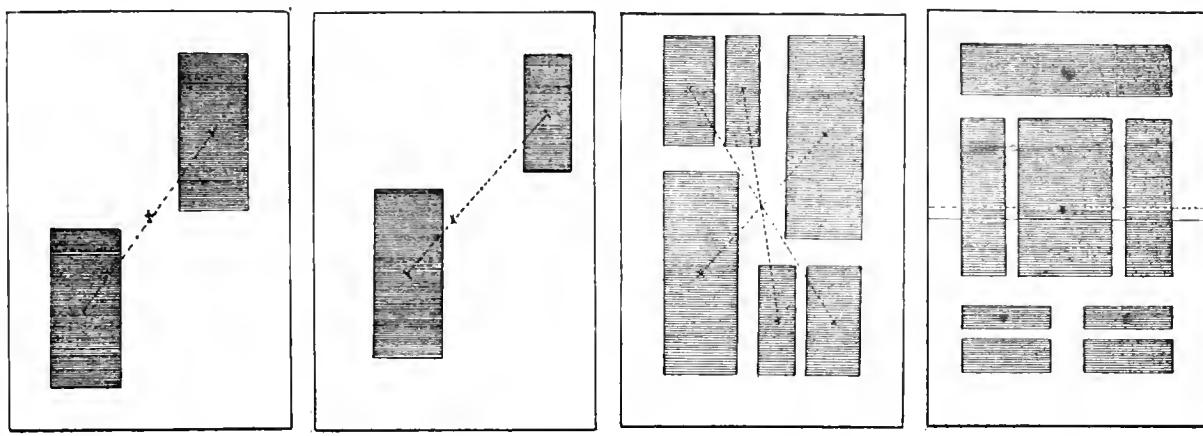
SIGNIFICANCE
OF BALANCE IN
ADVERTISING

CHAPTER III

SIGNIFICANCE OF BALANCE IN ADVERTISING

CHAPTER III. If I hold in my hand a pair of balance scales which are absolutely correct, with two pans, one at

pan this lead pencil, the pan will immediately sink to the limit of its possibility, and the left hand one will rise. They will then seem to be farther



I

II

III

IV

(I) ATTRACTIONS WHICH ARE EQUAL—IN SIZE, SHAPE, COLOR, ETC.—BALANCE AT EQUAL DISTANCES FROM THEIR CENTERS. (II) UNEQUAL ATTRACTIONS BALANCE AT DISTANCES FROM THEIR CENTERS IN INVERSE RATIO TO THEIR POWERS OF ATTRACTION. (III) DIFFERENT SIZED ATTRACTIONS, BALANCED ON EACH OTHER AND ON THE ACTUAL CENTER OF THE INCLOSING FORM. (IV) SAME AMOUNT OF MATTER ARRANGED IN BI-SYMMETRIC BALANCE. LINE SHOWS ACTUAL CENTER; DOTTED LINE OPTICAL CENTER. BALANCED BOTH ON VERTICAL AND HORIZONTAL AXES.

either end of the beam, the two pans will rest—one exactly opposite the other in its position. This is due to the fact that there is a law called the law of gravitation which attracts everything towards the center of the earth, and, inasmuch as the right hand pan is attracted as strongly as the left hand one, the pans rest.

If I throw into the right hand

apart than before, and you will have a feeling that there is something wrong with the scales. But let me throw another pencil of equal size and weight into the other side of the scales, and the beam will immediately become level again—the equilibrium is brought back—gravitation has asserted itself equally on each end, and the pans are at rest again in their original position.

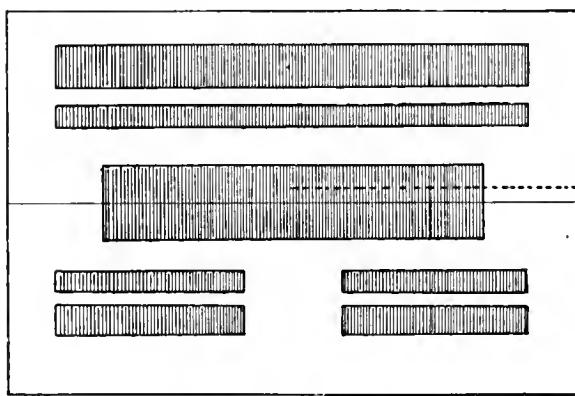
There are two words that I want you to get from this illustration: "attraction" and "rest." The application of the law of gravitation to the eye is called balance. In design it is known as balance, whether it is architecture, interior decoration, advertising design, carpet or rug design, or whatever it is. We use that term in criticism of any design, and it is the name of the second fundamental principle of arrangement.

I want you to feel that there is nothing "art-schooly" about that term "Balance," because it is the law of eye attraction, just as gravitation is the law of so-called weight. It merely puts the eye of the human being in line with the law of gravitation. We notice this law of balance in some things, but not in others, be-

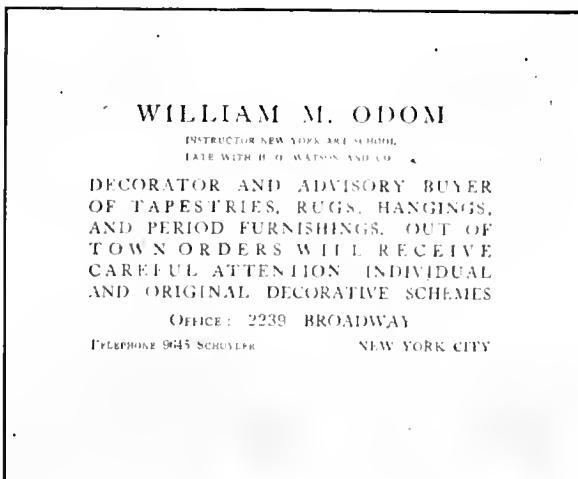
cause the eye is not very sensitive to the law of balance any more than the other senses are. Few people not expert musicians realize the balance of instruments in an orchestra or of voices in a choir.

It is not strange that we fail to see when things are not balanced in advertising, because we are not accustomed to see them so arranged. You can see that to the sight the scales are more pleasing and harmonious and restful with the earth's surface, the horizon and the floor line when the beam is horizontal than when at an angle.

If I should place a board across a stone wall and put you on one end, and get on the other end myself, we should have a more restful appearance if we



MATTER ARRANGED WITHIN HORIZONTAL FORM, BALANCED ON OPTICAL CENTER (DOTTED LINE).

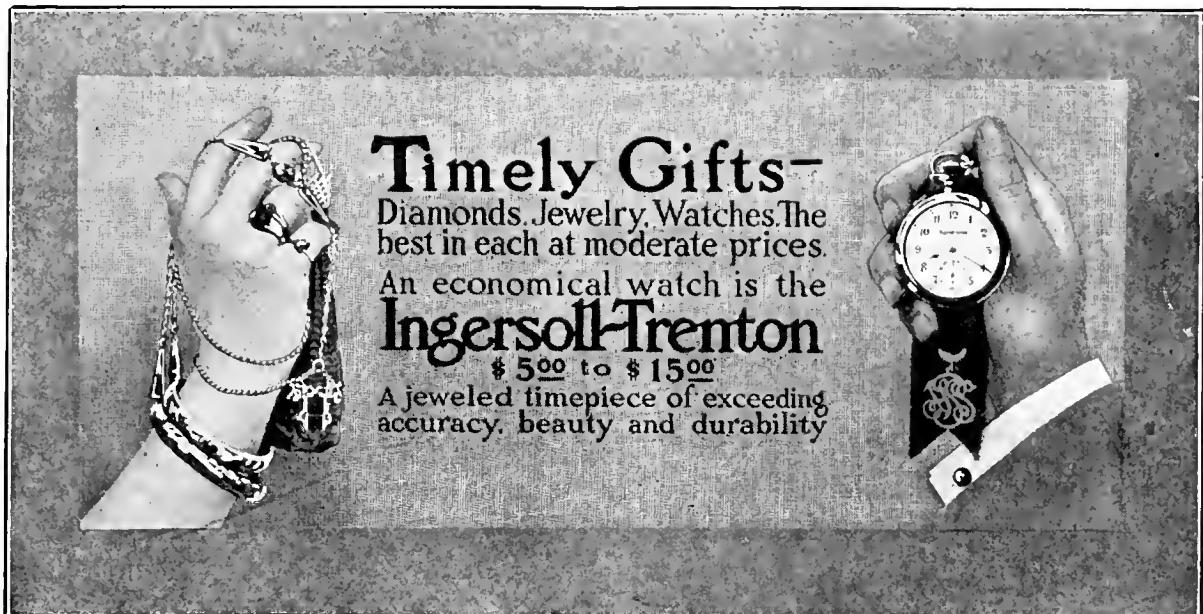


A BUSINESS CARD WITH WELL-BALANCED MASSES OF TYPE MATTER AND WELL-RELATED MARGINS.

were of equal weight and the ends of the board were at equal distance from the wall, than if I weighed fifty pounds more than you. The board line would be more harmonious with the line of the stone wall, and with the

scales and the teeter-board, because of the page limits and other conditions.

Let us notice next what the things are that attract in an advertisement, or some of the



A STREET CAR ADVERTISEMENT WITH WELL-BALANCED ILLUSTRATIONS AND TEXT MATTER AND WELL-RELATED BACKGROUND.

surface of the earth, and with all things related to that picture, than it would be with one end up and the other down, the board making an inclined line.

I think you can apply that principle just as strongly in the arrangement of the material of which your ad is made—as soon as we understand that word "attraction," which is the power a thing has to catch and hold the attention. Balance is more necessary to the advertisement than in the case of the

things that attract, and why. Does it make any difference in what part of the advertisement a thing appears, as to whether or not you see it quickly? Is there any choice, in other words, as to what part of the page you would rather have if you were advertising in a newspaper? If so, what location is best?

Here is one position in the top center of the page without much display. Does it hold you better than if it were in the

lower left corner? I want to get you to see that position counts or attracts the eye naturally. In the law of attraction there is the question of position then to be considered, in every arrangement, in every page set up. If you will agree with that, that is, I should judge, the first thing to be considered as a factor in balance.

Second, if perfectly consistent shapes are used, is there the same effect as if inconsistent ones are used? If not, then there is something in a radical shape that attracts the eye, is there not? The second thing then that attracts the eye is odd shapes. Whenever I change the general scheme or form of my set up, I bid for a look, and if I don't use that method indiscriminately, then I am all right. If I use it immoderately I am all wrong.



A WELL-BALANCED SINGLE PAGE
A D, THOUGH MADE UP OF
MATERIAL DIFFICULT TO PLACE WELL.

The next important thing is the unique picture idea. We, in this country more than in any other, view this as essential to every

advertisement, and later on I shall spend an entire chapter upon the pictorial as related to advertising. I find that in European countries the naturalistic pictorial is much less essential to an understanding of words than with us. This is evidence of the picture book age of our intelligence.

I want to have you see whether there is always greater attraction.

tion in the pictorial cut, or whether the straight column, the well arranged mass, attracts the attention just as quickly in some instances. Does it seem to make any difference in the arrangement of the page? If pictures draw attention they become a factor in balanced arrangement, whether they help the advertisement or not, so far as its efficiency is concerned.

Unique and peculiar decorative matter or material, I think, also counts. I mean the border, the ornaments and the like. You see such things quickly enough, but usually you don't meet them. Balance, you see, is a matter of attracting the eye, but if a thing attracts the eye and then doesn't sell, it doesn't come up to our measure of what an advertisement ought to do—catching the attention is one thing and delivering the goods is quite another; hence, the necessity for using balance

with understanding, both as an attracting force and as a persuasive factor.

We perceive that certain positions attract the eye, all other things being equal; second, that odd or peculiar shapes and sizes of matter attract the eye; third, that unique or new picture illustrations attract the attention, and, fourth, that all peculiar decorative matter possesses an attractive power. As a question, then, of attraction, we have all these things without considering color, but we do have to deal with white against black, and black

against white, a difference between white against black and black against white in power of appeal. We shall deal with that when we take up color. I just want you to see that color counts in the matter of balance.

Now we must get a general law



A FULL PAGE ARRANGEMENT OF UNRELATED ADS WELL BALANCED IN AN OCCULT STYLE.

as to the page center and the placing of material on the page with relation to the center. The optical center of the page is a little above the real center, and around about this is a natural location for the center of page attraction. Balance is reckoned from right to left of a vertical line drawn through this point, and above and below a horizontal line through the same point.

There are two types of balance recognized: First, the bi-symmetric balance, or the balance in which there is the same degree of attraction on either side of a vertical line through the center, and, second, what is known as the occult balance or a "felt" balance. Occult balance is that balance which is rather sensed than mathematically worked out. The bi-symmetric balance is simple, dignified, strong; the occult is interesting, more involved and more difficult to perceive and control. We have, then, the two kinds of balance to reckon with, and we must choose the one in each case which brings out most strongly the point to be made.

We have now developed two principles of general arrangement in materials, viz.: "Consistent shapes and sizes" and "Balance in arrangement of

these forms and sizes." If I were to bring to you the illustrations and designs of the interior decorator, the exterior architect and the carpet and rug weaver, I could show you that in advertising design you do just the same things that these others do; you pick out the same figures and recognize the same excellences; in short, you stand for the same good things that other people stand for, and the man who violates the temperate use of these things you find to be ineffective in his work. Then if I can make you feel that the temperate use is the telling use, you will see that it is better to eliminate this tendency to overdo things—over-use principles—because the human mind can only catch, hold and digest so much at a time. That has been proven. When we overload any one of the human senses with material beyond its capacity the material has not the desired effect.

In advertising, more than in any other phase of this work, we can least afford to waste matter, waste money, waste time, waste material; so I take it that the fundamental thing is to see the capacity of the human mind, to understand what are the laws of expression, and not to over-use these forces beyond the mind's

capacity. This is the commercial standpoint of conservation instead of waste.

Now, there is a belief in New York more than any other place I ever saw, and in this country more than any other, and among advertising men more than other people, that the human being, or the picture of the human being, catches the eye and holds attention quicker and surer than anything else. I don't believe that the public are such idiots that they always have to have a human being peculiarly treated to interest them.

I acknowledge the power of human interest, but there are other things of more importance than lugging in the human figure with every conceivable form of advertising. This practice has grown out of the mistaken idea of art as a "pretty thing" and, particularly, a pretty picture of a pretty woman, and that this incentive must be offered everybody in order to induce them to look at and become interested in anything.

The people in this country are practical, and they should not think of pictures as the only thing that will appeal in advertising. This idea is for primitive people, children and deca-

dent races. You will see in five years a great decrease in the use of the human figure in advertising. There has already been a great decrease through a knowledge of the waste of time and space, and through the perception that a silly mess of nonsense does not advertise, though it may amuse. It is true the intemperate use of pictures in this phase of design may attract a certain class, but it is not true that their use is good advertising when they are irrelevant to the point of the advertising idea. They may make or mar the balance of the page, but not improve the advertisement as to its quality as a selling agent.

It must be clear, then, that arranging a page or a card to amuse, is not arranging one that will convince an intelligent being of the value of the article one is seeking to deliver to the unsuspecting public. This same quality of inconsistency is seen in most of our moving-picture, evening-electric-light signs now causing so much talk. On the one hand the producing house and the advertising man are putting their power, money and time into the one idea of outdoing every other similar house in freakish ideas and size and arrangement of material—with the one thought that they are attracting attention. On the

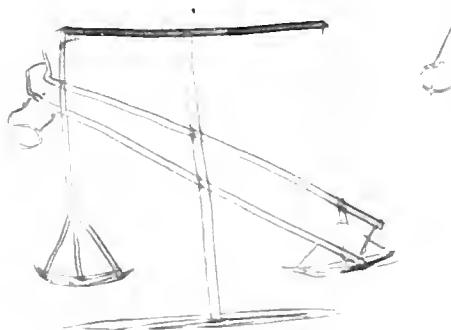
other hand, the poor wretch seeking a show without money is getting his amusement free,

and the intelligent man is seeing the show and trying to excuse its existence.

ART IN ITS QUALITY HAS TWO ELEMENTS—FITNESS AND BEAUTY. LET US NOT IMAGINE THAT THINGS WHICH ARE REALLY FIT ARE ALWAYS BEAUTIFUL; LET US NOT THINK WE ARE ARTISTIC BECAUSE WE LIKE AN UGLY THING, SIMPLY BECAUSE IT IS FIT FOR ITS PURPOSE. IT IS NOT NECESSARY THAT A DISHPAN SHOULD BE UGLY TO BE A DISHPAN. IT IS NOT NECESSARY THAT A PIANO SHOULD BE OUTRAGEOUS IN ITS PROPORTIONS IN ORDER TO BE A PIANO AND TO RESPOND WELL TO THE ARTIST'S TOUCH. IT IS NOT NECESSARY THAT A HAT SHOULD BE AN UMBRELLA OR A FLOWER POT TO BE A HAT. IT MAY BE BEAUTIFUL AND STILL BE A HAT. IT IS NOT NECESSARY THAT AN ADVERTISEMENT SHOULD GIVE A SHOCK OF DISGUST IN ORDER TO BE AN ADVERTISEMENT. NEITHER IS IT ESSENTIAL THAT A THING SHALL BE TOO AESTHETIC TO BE WHOLESOME, IN ORDER TO BE ARTISTIC. A THING CAN BE BEAUTIFUL AND STILL BE DIGNIFIED; A THING CAN BE BEAUTIFUL AND STILL BE LIVABLE; A THING CAN BE BEAUTIFUL AND STILL BE MANLY OR WOMANLY. WHEN THIS QUALITY IS PRESENT IN ANY MADE THING, THERE WE SHALL FIND ART. F. A. P.

MOVEMENT AS A
VITAL FACTOR
IN ADVERTISING

CHAPTER IV

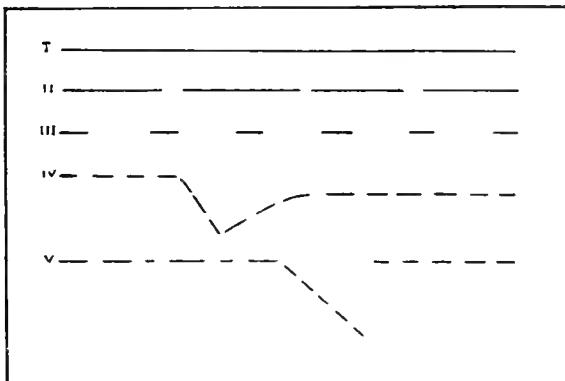


MOVEMENT AS A VITAL FACTOR IN ADVERTISING

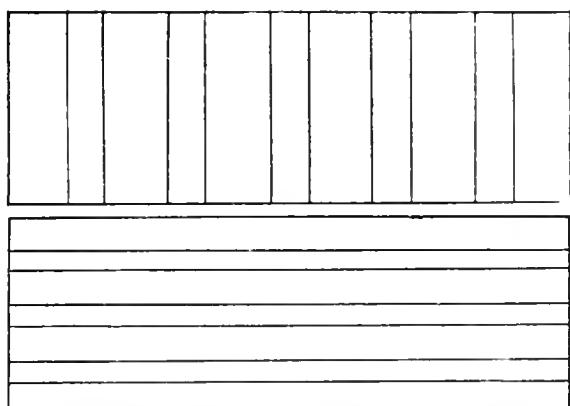
CHAPTER IV. If attention is called to the left end of a continuous line, the obvious tendency is to follow the line from left to right to its end. This is true of either the straight or the curved line.

The eye travels naturally and continuously from left to right in type, in spots, in illustration, in all things. If a series of spots are nearer together than the distance across any of them, we have no difficulty in reading consecutively; that is, the mind has no difficulty in traveling from one spot to another when the space distance between them is less than the distance across each

spot. When we make that distance greater than the width of the spots we have difficulty in passing from spot to spot. This proves that there is a law of co-ordination of things, dependent upon the distance they are apart, and that the law of co-ordination of thought depends upon this distance also.



SHOWING THE OBVIOUS TENDENCY OF THE EYE TO FOLLOW LINES AND SPOT SUCCESSIONS TO THE END OF THE SEQUENCE.

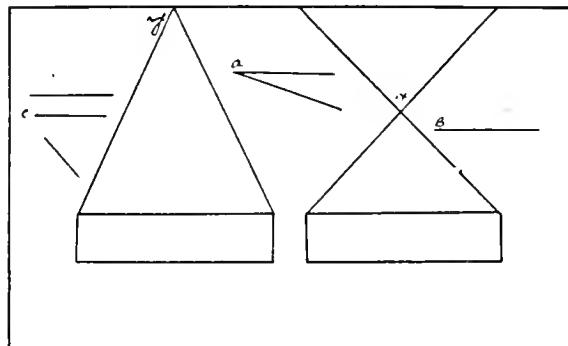


SHOWING HOW AN ENCLOSING FORM CHANGES ITS APPARENT PROPORTIONS ACCORDING TO THE DIRECTION OF LINE MOVEMENTS.

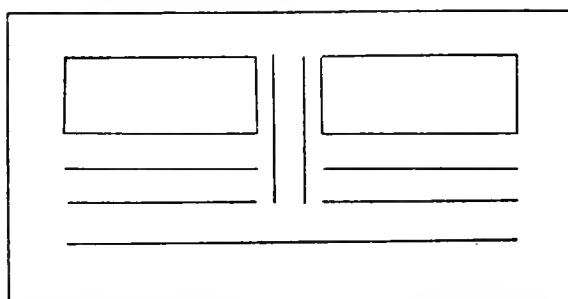
The principle of arrangement by which the eye is led naturally from one part of a design or advertisement to another part is known as movement; movement being the arrangement which carries the observer's eye from place to place in the order or sequence in which you wish him to go.

Advertising must first command attention; it must make its appeal in such a natural way that there is no effort on the part of the one who seeks to grasp the important points to be made, in the order of their importance. One of the principles of arrangement which is the most active in attracting and directing attention to certain places is this principle of movement or motion.

Since order is the law of the universe; since the stars and the planets are swung from day to day and year to year in a regular orbit; since the tide is governed by a law of order; since the world is held in its place by a similar law; since you stand upright by a law of attraction, these laws of arrangement are active in everything which enters into the life of the individual.



OPPOSING LINES CALL ATTENTION TO THE POINT OF STRONGEST OPPOSITION. COVER LINES A, B AND C AND NOTE RESULT. ALSO SEE HOW THESE LINES HELP TO DESTROY THE CENTERING OF ATTENTION ON POINTS X AND Y. INCONSISTENT MOVEMENTS DESTROY UNITY.



A WELL-BALANCED ARRANGEMENT OF LINES AND SPOT COMPOSITION, CONSISTENT IN MOVEMENT, WITH A UNIT AS A RESULT.

Because these laws of arrangement and attraction are active in every animal and individual, they should appear in the arrangement of material that individuals deal in, no matter what that material is. This is the reason that the advertisement which is well set up, which is orderly arranged, which conforms to the laws of general arrangement of the universe, is more appealing than a disconnected or unorganized one. It is built in conformity with the same laws

under which the individual lives. If those laws were less uniform in nature they would not appeal so strongly in advertising, and, therefore, would not be worth while to study in relation to the arrangement of advertising matter.

This principle of movement or motion, being the law by which

the eye moves, is active in deciding what becomes the important thing to the observer, in every single advertisement and in every page arrangement.

cal line up to the picture moulding. It is inconsistent movement when it takes a new direction obliquely from the frame to a picture hook and

Selling—THE ENGINEERING AND MINING JOURNAL—Section December 3, 1910.

**There's Been
A Change**

in rock-drilling methods within the past few years—a change for better results, lower costs, increased output.

This change has been largely brought about by Wonder Rock Drills.

They give the largest possible margin of profit and earn more money than any similar machines in existence.

WONDER Rock Drills

have these big points to interest the main manager who is looking for the most efficient drill.

The Wonder Rock Drill is a "one-man" drill using one-third the air required by the "two-man" drills.

Judged by what really counts—the number of feet of holes drilled per cubic foot of air consumed—the Wonder Rock Drill does more than any other drill.

It is the simplest in construction, the easiest to run and the cheapest to repair. And repairs are few and far between.

All our claims are guaranteed with a money refunded if you're not satisfied! Offer Catalog Free.

Hardsocg Wonder Drill Company
Ottumwa, Iowa



**Double the Purchasing Power
of Your Money**

Do you know that home surroundings exert wonderful influence on domestic happiness—on the development of high ideals—on ultimate success? You do?

Do you know that every room in your home can be artistically and elegantly furnished at a price that is ridiculously low? You don't?

THEN you owe it to yourself—to your family—to investigate this proposition. Not knowing means a direct loss to you.

HOW? By having the furniture shipped direct to you from the factory—the natural wood—or stained and in polished, ready-to-put-together sections, together with all the materials necessary to give it the proper finish. An evening at home is ample time to finish all the work required in your room.

You ask: "How does this method reduce the price?" There are five reasons:

1. FIRST—You pay but one price only—the manufacturer's price.

2. SECOND—You do not pay extra for carriage or other charges. We sell direct to the consumer. Cost is \$1.42 per cubic foot and a FURNITURE CATALOG will bring it to you. It is the greatest time-saver of furniture ever invented.

3. THIRD—You can have the furniture delivered to you at any time you desire.

4. FOURTH—You can have the furniture delivered to you at any time you desire.

5. FIFTH—You can have the furniture delivered to you at any time you desire.

SEND THAT POSTAL NOW—RIGHT NOW

An Idea as to Prices

Refer to the following chart and a few pieces of our extensive line of furniture:

1. Living Room Furniture: \$100.00 to \$1,000.00.

2. Bedding: \$12.00 to \$120.00.

3. Dining Room Furniture: \$10.00 to \$100.00.

4. Library Furniture: \$10.00 to \$100.00.

5. Bedding: \$10.00 to \$100.00.

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monious with the lines of the room and with the structure of the room, but when you see it curved out of the naturally vertical hang, you have a new motion which destroys the harmony—all the rest of the window becomes unimportant because your eye is carried away from it.

In advertising the movement is good when it is in harmony with the edges of the paper on which it is printed, or the enclosing form or border, and when it is in harmony with the masses of general matter on the page. But we may violate consistent movement when it is necessary. There is the word to underline—when it is necessary. Violate it when it is necessary to call attention to some particular place, but

COUSINS



"College Girl" Shoes in all Leathers
\$4

The result of our 60 years' experience in shoe making is found in the absolute satisfaction enjoyed by owners of Cousins Shoes.

COUSINS

480 FULTON STREET,
BOND STREET CORNER, Brooklyn

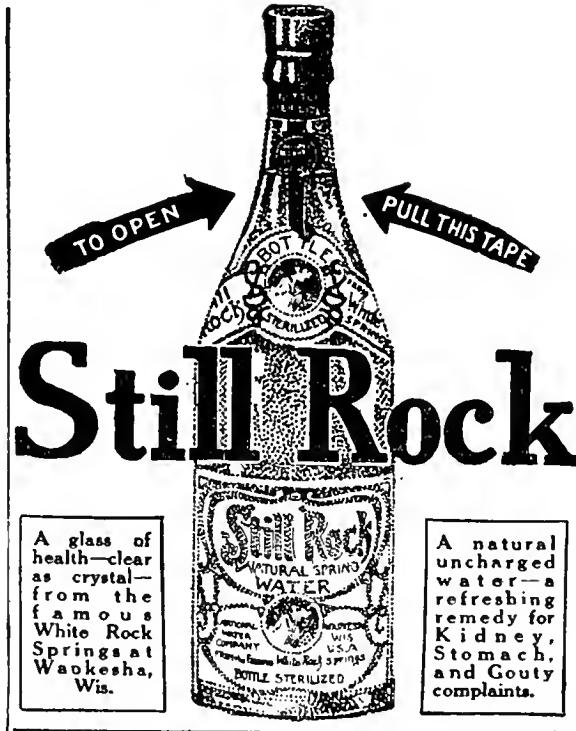
FOR EASTER
We will pack 1/2 lb.
boxes. Milk Candies.
Bob Bobs and Chocolates
and Assorted Chocolates
at 60c, 95c, 1.15, 1.25, 2.00
and 3.00 per 5 lb. Box.

54 BARCLAY ST.
20 CORTLANDT ST.
PARISIAN & MASSAU
208 BROADWAY
142 MASSAU ST.

STORAGE WAREHOUSE AND MOVING VANS

Office & Loft
Moving
Morgan & Brother
Established 1841. Send for Estimate. Phone 4-3761

NEWSPAPER ADVERTISEMENT SHOWING HOW MOVEMENT OF SHOE CARRIES THE EYE TO THE RIGHT AND DOWN TO THE MORGAN & BRO. AD.



NEWSPAPER ADVERTISEMENT SHOWING ARROW MOVEMENT WELL USED. THE TEXT IS TOO LOW.

never until it is necessary. It is only a question of judgment. Inconsistent motion is a force used indiscriminately, when simple lines, straight up and down, would do as well and often very much better.

It seems to me that we want first to get at two points of motion or movement that may be recognized in any discussion of application. One is called structural motion, or the build of things—where one thing goes against another or across another. Now, take the picture wire that does not harmonize with the build of the picture

frame or with the build of the room—that is called opposition movement. The same term is used when one line crosses another at an acute angle, or when

a curved line crosses a straight line. Note that in all such cases the attention is at once called to the point of crossing.

That brings me to corners. The corner of the picture frame is the part of the frame you see, and hence it ought to be structurally the strongest part of the frame. Where the corner of the room comes together is the strongest structural place in the room. The corner of your printed page is its strongest structural place or point. If you put a border around a page and then put some little finicky weak thing in the corner of the border you ruin it. That is the last place for weakness, for all lines lead the eye directly to it.

The second type of motion is called rhythmic, and that is what we use to get grace or ease of movement like the ripples on the water.

We often see advertisements



A NEWSPAPER ADVERTISEMENT IN WHICH ILLUSTRATED MATTER, BY POSITION, BY ACTION, BY KIND AND BY GAZE MOVEMENT CALLS ATTENTION TO SPECIFIC FACTS IN THE TEXT.

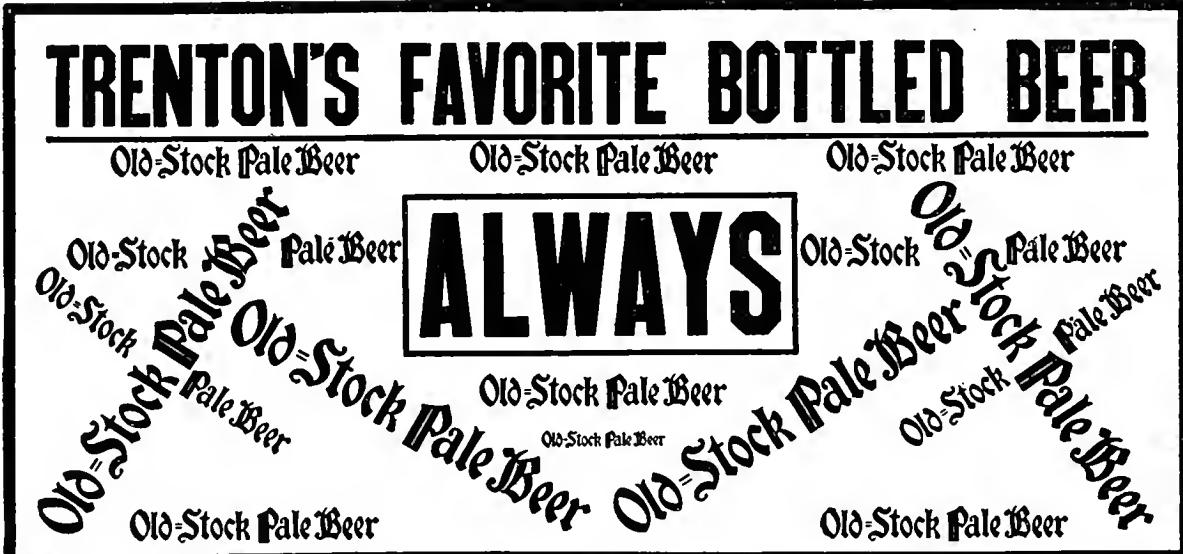
where the outside shape has been kept perfectly consistent with the shape of the enclosing form of page or border, and inside has gone radically wrong. There are others that have the masses of material well arranged in the body, but no strength at structural edges of the composition.

One thing which is always bad is where there is no general law of arrangement observed either in masses, in lines, or in shapes—where the masses and lines and shapes do not correspond with each other in any sense whatever. And sometimes the arrangement is modern and economic, but the printer goes back to mediaeval days for his type. We are not living in mediaeval times. You don't eat or sleep or work or dress the way they did then. Why print that way? Learn from the past; don't copy it.

Here is a point that should also be made. The cover of a book or pamphlet ought to be in the

same spirit as the inside of the book—in meaning and in form. The book cover ought to be an embodiment and manifestation of the name of the book—in the

does it make the room look higher or lower? Higher, doesn't it? Suppose I bring the picture moulding down three feet, and put a chair rail around



CAR CARD SHOWING TYPE MATTER IN OPPOSITION MOVEMENT—UNNECESSARY, DISTRACTING, UNPLEASANT AND INEFFECTIVE. NOTE EFFECT OF TWO KINDS OF TYPE AND NEEDLESS REPETITION.

color of it; in words; in kind of printing; in the shape of the letters, in everything. If it is not, it is not the cover for that book. A pamphlet cover ought to follow the same line of common sense. Suppose a cover is entitled "Good Printing." If it says it is good printing it should be so, but the shapes of which the cover is made up may make it bad printing, and there may be no spaces between them to give coördination to its parts. Good printing cannot contradict itself.

If I have a striped wall paper with the stripes up and down,

the room three and one-half feet from the floor—it looks lower, doesn't it? I would thus destroy the shape of the wall, and in precisely the same way printers destroy page shapes by bad margins and by too many lines in the wrong direction. Pages that started out to be in good proportion are often destroyed in this way.

The trademark, often in itself and often by its placing, destroys the spirit and harmony of an entire page. A shape can sometimes be used twice and seem less bad than when it appears but once. Then, if you

do a thing that is a violation of correct principles—if you carry it far enough—do it times enough—we get used to it. The point is that the less you violate a principle for the sake of calling attention the more that departure counts—the more it sticks out. If a trademark seems to destroy the harmony and balance of a page, use it twice—it will seem less prominent, but the balance of the ad will be preserved.

If an inclosing line of any kind is used all of the material out of which the unit is made must be inclosed. How would you like a portrait of your friend with half his head out of the frame on the wall paper? This undignified breaking through the frame is a cheap fad, and has no permanent place in decent arrangement.

Let us bring these things together a little. In the first place, it is my desire to define the law of movement so that you may have that fixed as influencing the position of everything in the printed advertisement, just the same as in the position of all material on a side wall, in building and in articles of furniture, in costume and in design and fashion drawing. It is exactly the same law in advertising arrangement as in other matters of design.

We try to get the motion of the clothes with the general contour of the figure, and make the lines of the costume conform to the lines of the figure. We do that in men's clothes and in women's clothes.

Then, there are two kinds of motion: Opposition, where the lines oppose each other, and Rhythmic, where the lines flow together or parallel to each other. Opposition of line is used to call attention where the lines meet or seem to meet, but is never to be used except to call particular attention there, and should never be used in advertising unless it is essential that the eye should go to that point at once. Use it when it is absolutely necessary to get that point before the public, and make all other things as harmonious as you can. The eye will at once go to the one inharmonious thing.

Rhythmic lines are lines of the greatest harmony—lines that naturally flow together. Keep the lines nearest to the outside edge of the page as nearly parallel with the edge as you can. That is a very important point. If you vary from it, do so inside of something which separates the edge from the deviation. It is then supported. It simply means following the structure of your page whenever you can

with your lines of ornament, of type and of illustration.

Now let us look at the ways in which motion is secured. In the first place, you get movement by line. In the second place, your eye passes easily when a succession of spots follow each other regularly—one mass of matter, then another, one illustration, or a bit of border, and another—the eye naturally goes on in the succession of spots.

You get movement from the gaze direction of persons. We call it "gaze movement." You have seen pictures of the Madonna, the child in her arms and some saint or other nearby. The Madonna is looking at the child and the saint is looking at the Madonna; you look at mother or saint and follow their gaze to the child and it becomes the center of interest. It is very interesting to a person who has sensed this to see these advertisements with half the people in them looking out of the picture. In most of them the eyes are looking away from the things the advertiser wishes to have folks see. It is important to have the gaze centered on the thing you want to emphasize. If you have a pretty woman and turn her away so as to show the back of her neck, it ruins the

efficiency of the matter printed behind her head. Gaze movement is as important as the line in pointing to a thing to be strongly sensed. A man shooting a gun or throwing a ball will cause you to look at the point he is going to hit, not at the man—you look in the direction and to the place where the bullet or ball is going. If you see anybody getting ready to shoot, you don't look at the man but at his mark. Such action creates movement in a certain direction.

There are four things to deal with then all the time. The line and where it leads to; spots in succession and their final end; the gaze direction of the people or animals in your illustrations, and the action toward a certain place or thing. Movement should be consistent throughout the given unit, when harmony is the desired end. When not consistent throughout a given unit use the inconsistency to call attention to an important thing. That means never unless you have to. Movement should be employed like other forces—sparingly, not inconsistently, not haphazardly, at any old time, in any old way, in any old place, because it cannot do its effective work when it is used indiscriminately.

Lines of attraction in movement should never cross each other except when it is a necessity to center the attention at the crossing point, and never at the bottom of the page; the bottom line should be sufficiently separated horizontally to emphasize the bottom edge of the page. The lower part or base of every single ad or page should be sufficiently emphasized — should have sufficient strength coming into it to give support to

the lower line of the page limit.

There is only one exception, and that is when the page matter looks as if it were suspended from the top as one mass. Then that is the most important place to support, and the bottom requires less strength. This is often seen in the form of title pages and last pages of books and pamphlets not entirely filled.

BORN IN MAN, AS MUCH AS APPETITE FOR FOOD WAS EVER BORN IN MAN, IS A DESIRE FOR BEAUTIFUL THINGS. AS MUCH AS MAN EVER DESIRED SLEEP OR AIR, HE DESIRES BEAUTY. THE YOUNG CHILD, THE ADULT CIVILIZED MAN OR WOMAN REACHES OUT UNCONSCIOUSLY AFTER THE BEAUTIFUL, AFTER SOMETHING WHICH PLEASES THE AESTHETIC SENSE THROUGH THE EYE, THROUGH THE EAR, OR THROUGH THE NATURAL SENSES. ART POSSESSES AN ELEMENT WHICH SATISFIES THIS DESIRE FOR BEAUTY. WHENEVER THERE IS IN MAN A RESPONSE TO THE BEAUTIFUL, THEN IT IS THAT ART IS DOING ITS WORK—THAT IS, IT IS SATISFYING THIS DESIRE FOR BEAUTY IN MAN'S NATURAL MAKE-UP. F. A. P.

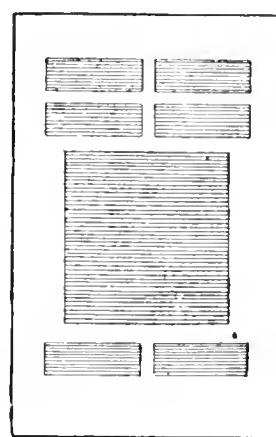
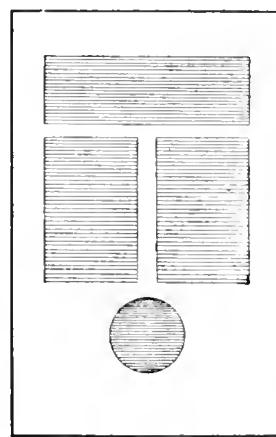
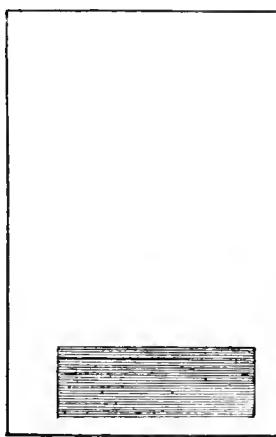
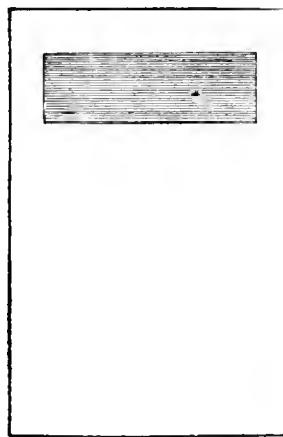
EMPHASIS AS
APPLIED IN
ADVERTISING
CONSTRUCTION

CHAPTER V

EMPHASIS AS APPLIED IN ADVERTISING CONSTRUCTION

CHAPTER V. If the human voice is carried along over a considerable length of time in

lows the idea of gyration or a peculiar, erratic pitch, because we do not follow the thought—the human mind can follow but



I. EMPHASIS BY POSITION IN THE BEST PLACE.

II. EMPHASIS IN BAD POSITION ON THE PAGE.

III. EMPHASIS BY CHANGE OF SHAPE FROM OBLONG TO CIRCLE.

IV. EMPHASIS BY A CONTRAST OF SIZE WELL LOCATED ON PAGE.

one tone, without change of inflection, or change of pitch, the result is monotonous, and one finds that his interest is gone, not only in listening to the sound of the voice, but to what it has to say as well.

On the other hand, erratic gyrations from one pitch to another, repeated over and over, are also distracting, monotonous and uninteresting, and I particularly want you to see the analogy because this so clearly applies to our advertising. It is distracting when the attention fol-

one thing at a time. Again, this same principle is illustrated in music, in an orchestra, or perhaps in a German band which sometimes plays for a long time almost exactly evenly, in an up and down, wavelike motion. It begins to get on your nerves. Then the trombone belches forth, and that is a relief, ugly as it is; but the continual bursting forth of the trombone at regular intervals, would make another monotonous succession of sounds, and that would destroy the appeal of the music, were there any appeal there.

This is true of sound stimulus to the ear. The ear is one of the five senses through which man gets impressions. The principle of order which gives rest from monotony, which makes variety in the tone which the ear catches, is called emphasis or stress. Emphasis or stress then is essential for interest, or pleasure, or profit, through the ear, and its force is lost when emphasis is overdone, or the thing is emphasized in so many ways, or so monotonously emphasized in the same way that the emphasis becomes useless—dies because of its commonness.

You will see the analogy between what I am saying as applied to the ear, and the stimulus applied to the eye, which is the thing that the advertising man has to deal with, the eye being the sense appealed to in attracting attention, holding it

and convincing the beholder of merit. In this field of sight, or of appeal to the eye, this principle is a useful factor. Let me illustrate this with the side wall of a room. You know how often you enter a room and the wall seems pleasing to you, with the exception of one spot on it. You at once look at that spot, and you find there, perhaps, a rather good picture with an overdone, over-ornamented, broad, bright gilt frame, and you say the frame hits you

in the face, or jumps off the wall. It can never take its place as a part of the unit which the wall is supposed to be. The picture itself is lost and all around it is spoiled. That also happens in the human figure; you often notice good relationship in the clothing—with one exception. I have noticed young women with belt buckles who looked pretty well until my eye reached the waist line;

And they are all here—come and try 'em on—we'll take our chances
—our mirrors are triple plate.

Derbies and soft hats with the new pencil roll, \$1.98 to \$5.00.

Gloves, neckwear, special vests, fancy hose, in the new Spring styles.

THE WHEN
See Our 27 Windows.

EMPHASIS BY POSITION OF SPOTS (HATS); ILLUSTRATING MOVEMENT ALSO (SPRING STYLES).

then I thought they must have made a mistake and gotten hold of a dinner platter or a piece of armor, or some peculiar thing, and used it for a buckle, thus destroying the unity of the figure and its effect. This is because it hits too strongly, emphasizes too strongly the very place you don't want to emphasize. If the belt buckle could be nearer the face, and

the face was a very beautiful one, it would have a greater reason for being there than at the waist, but, even as it is, it looks better at the waist than it would down near the feet. You expect the appeal for attention to be near the face of the individual, that being the most important point.

In any phase of design — rugs, carpets, textiles, interior deco-

The VERTICAL TURRET LATHE

42-INCH "MAXI-MILL" TYPE

Having one Swivel Turret Head and one Non-swiveling Side Turret Head.

Meeting, more nearly than any other machine tool offered, the demands of today and of the future for

Extreme Power. Great Rigidity.

Continued Accuracy. Convenience of Operation.

Absolute Safety of Operator. Freedom from Breakage,

and Minimum Cost of Maintenance.

Capacity	44 inches in diameter, 32 inches in height under Cross-rail; 43 inches under Turret Face
Table	40½ inches in diameter
Table Speeds	Twelve changes ranging from 3 to 60 R.P.M.
Feed Changes	8 positive and independent changes for each head
Vertical Head	Vertical movement of 27 inches, will face 44 inches.
Turret	16 inches in diameter. 5 faces having 2½ inch holes
Side Head	Vertical movement of 28 inches, horizontal movement of 21 inches. Top of table to underside of Side Head Slide 25 inches.
Steel Gearing	Alloy steel, heat treated gears throughout driving and feed trains.
Lubrication	Constant sight-feed flow to all parts
Safety Device	All gears enclosed. Counter-weights enclosed, operator safe at all times.
Weight	18000 pounds net. 18450 pounds shipping weight
Floor Space	85 inches wide, 93 inches deep, 121½ inches high
Circular	VT-142

BULLARD

The Bullard Machine Tool Co.
Bridgeport, Connecticut, U. S. A.

BAD USE OF EMPHASIS IN LOCATION OF TRADE-MARK, KINDS OF TYPE IN TITLE AND SPECIFICATION HEADINGS IN LOWER HALF OF PAGE.

LEA & PERRINS

SAUCE

THE ORIGINAL WORCESTERSHIRE

JOHN DUNCAN'S SONS, AGENTS, N.Y.

CAR CARD SHOWING OVER-EMPHASIZED SIZE AND BAD POSITION OF ILLUSTRATION.

ration, costuming or whatnot—it is necessary to avoid the perfectly monotonous use of any one thing, and it is necessary to emphasize certain spots in certain ways so that the eye goes to those places. We use that method in the best arranged rooms, best wall coverings, textiles, and rugs, and in a very delicate and decent way in costumes, by introducing a bit of ribbon, a small jewel in the proper place, a bit of brighter color, a feather or a flower placed at some point where the eye should go.

Do you see then that in any of these designs it is possible to carry the law too far and over-emphasize a spot so that there is nothing else in the design? Interior decoration can be ruined by over-decoration, by accumulation, by ornamentation instead of decoration. People's clothes and people as indi-

viduals are ruined, so far as artistic or interesting effect is concerned, by over-ornamentation, and carpets, rugs and all other forms of designs are spoiled by that more often than by anything else.

Now, we, as advertising men, are appealing to the intelligence of the people rather than their fancy, even more than are the interior decorators. We bid for the best thought of the public, the best processes of the mind, as no other applied Art bids. The

advertising man asks for intelligent attention, interest, consideration and decision. These four processes of the mind must be employed before the advertisement has produced the desired effect. We must first see it. We must next become interested in it. We must next consider it. Then we must decide for or against its appeal. There are four distinct mind processes.

VERTICAL TURRET LATHE

42-INCH "MAXI-MILL" TYPE
Having one Swivel Turret Head and one Non-swiveling Side Turret Head.

BULLARD

Meeting, more nearly than any other machine tool offered, the demands of today and of the future for Extreme Power, Great Rigidity, Continued Accuracy, Convenience of Operation, Absolute Safety of Operator, Freedom from Breakage, and Minimum Cost of Maintenance.

SPECIFICATIONS

Capacity	44 inches in diameter 22 inches in height under Cross-rail, 43 inches under Turret Face
Table	40½ inches in diameter
Table Speeds	Twelve changes, ranging from 5 to 60 R.P.M.
Feed Changes	8 positive and independent changes for each head
Vertical Head	Vertical movement of 27 inches, will face 44 inches
Turret	16 inches in diameter 6 faces having 2½ inch holes

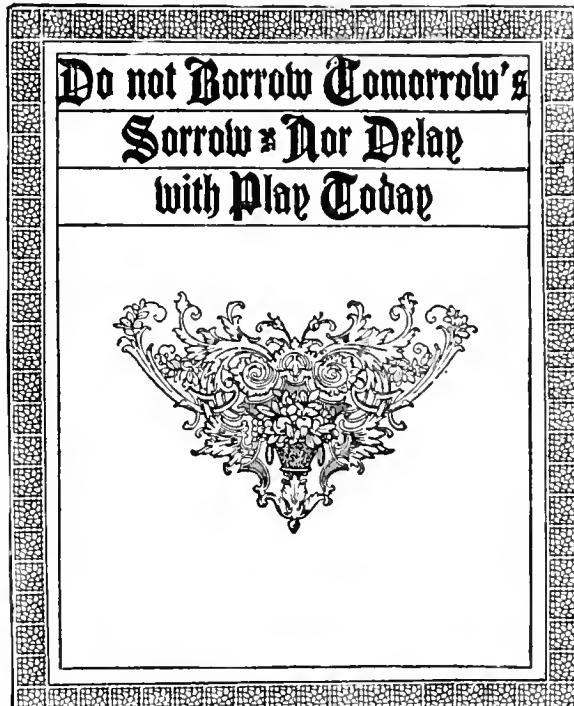
The Bullard Machine Tool Co., Bridgeport, Conn., U.S.A.

SAME TEXT REARRANGED, ON PAGE 59, WELL SPACED, WELL BALANCED, WELL EMPHASIZED AND STRUCTURALLY WELL BUILT.

It is not necessary in interior decoration that you should do all that, it is not necessary in clothing, unless you are selling or buying clothing, it is not necessary in carpet, rug, textile or other design that all of these processes should be so clearly defined. Therefore, I believe advertising, as an applied Art, bids to a greater intelligence, or broader form of intelligence, than any of the other applied arts, and for that reason I want to bring every principle in arrangement known in the world of applied art to bear on this most important thing. I introduce the principle of emphasis because it is one of the most important things in the cultivation of a taste standard and is essential in decent, intelligent advertising.

Now, as to advertising pure and simple: Since we must in every advertisement get these four processes of mind in order to be effective, we must use this

emphatic, or stress, idea understandingly and effectively, or things will become a disorganized jumble. When they are that, there can be no appeal in the advertisement along the four essential lines mentioned. Psychologically it will be impossible for a mass of matter unrelated and disorganized to move the average intelligence in those four lines of mental process.



BAD EMPHASIS BY ORNAMENT, IRRELEVANT IN THOUGHT, BAD IN SHAPE, UNRELATED TO BORDER IN KIND, BAD POSITION OF TITLE: TOO NEAR TOP.

Any process or any law which helps to organize matter and to present it in such a way to the public that it meets the essentials of mind activity is a law or process that is going to be helpful in the advertising field when it is understood. Good advertising, then, must reckon with the matter of emphasis. We are wasting energy, because we kill with too much emphasis more quickly and more definitely than with too little. A greatly disorganized, overdone and over-burdensome mass is more hopeless

than a
anythin
o v e r-
whelm-
i n g l y
bad as
t o o
m u c h
of any-
t h i n g
that is
u s e -
less.

ways in which emphasis is secured enough to be clearly noted, and then we will see how many times we are emphasised.

sizing the same thing when once would do; how many times we are playing a thing up when once would have made it sufficiently important, and perhaps too important, to be related to the rest of the advertisement; and how little em-

phasis is really necessary to call out a thing and make it stand apart.

apart. Then we will also see that emphasis, seven times out of eight, emphasizes the wrong thing, and also that we waste our ink by using large type and other things that really

should be used only as emergency material. The oversized, full intensity, colored page borders, by the way, illustrate this kind of waste.

To begin with, emphasis is obtained by position. Determine

FULL NEWSPAPER PAGE SHOWING WELL BALANCED MASSES, WELL SELECTED SIZES, GOOD GENERAL MOVEMENT EMPHASIS BY CIRCULAR SHAPE; WELL PLACED AND SUSTAINED AND WITH PAGE STRUCTURALLY GOOD.

what you consider the most important part of a page, the most conspicuous place on a cover or anything you are going to use as a single advertisement. The very fact that you place something at that point calls public attention to it. In the method of placing, alone, there is an emphasis gained by the position a thing receives. This is worth while noting. There is also another phase of position, namely, the position of the thing dealt with as compared to other matter on the page. This adjacent matter, by its kind, color, movement or shape, may direct the eye to that which is near it rather than attract it to itself.

Thus there are two phases of emphasis by position: the position of any object in the advertisement has an emphasis, and its position in relation with surrounding or adjacent things also has a possible emphasis.

The second way in which things may be emphasized is by changing their shape. When an object is erratic in shape it ought to be kept pretty nearly the same color as its surroundings, and related in size to other things with which it is associated. It does not need to have the most prominent place on the page, and should not have any of the other forms of emphasis

unless you want a remarkable stress on it. It would not happen once in a thousand times that you would want an erratic shape, a prominent position and a strong color for the same thing. If you have only one thing to say, you had better say it distinctly in words calling attention to it by one emphasis form. You will then have said it strongly enough without employing emphasis in all forms, and thus destroying the possibility of emphasizing anything else in the same advertisement. The next way in which emphasis may be secured is by the size of a mass—a line of type for example—as strongly contrasted with other sizes. The size of the title in some street-car advertisements is ludicrous. The name of the thing advertised could be made out at almost any distance by the color that is used, and a good many times it is emphasized by the ornament repeating the title, and in other ways, so that it is not necessary to get such relatively enormous changes in size. If the shape of a thing is different or the position prominent, then it does not have to be the size of my head as compared to my finger nail to arrest attention. Less emphasis and more interest is what we need.

The next general phase of em-

phasis is color. Take borders, for instance. The border should not be used to call attention by its color contrast, unless it is composed of pictures of the article advertised. If I were talking about acorns as food, I might have a border of highly conventional acorns, in a not too strikingly contrasting color. Don't use a strong color scheme on a band border. The border is not the thing you want to sell the public. Use contrasting color on the object you want to bring out strongest; that is never the border. The border should harmonize with the type or the page itself in color. Generally it is more effective when it harmonizes with the page itself—the stock—but when possible, harmonize it with type matter also. These erratic, color-emphasized borders that do not in any way tie up with or come into the color of the paper will almost always be bad because they take you away from what you should see, just as a very much over-ornamented and very bright picture frame takes you away from the picture. Even a mirror frame takes all the attention away from the mirror when it is over-ornamented.

The next method of securing emphasis is by illustration;

making a thing stand out by illustrating it pictorially.

We have now considered emphasis by position, by erratic shape, by difference of sizes, by color and by illustration, all of which take the mind from the other things in the advertisement and fix it on some particular thing. If all forms of emphasis are used on one thing of importance, you see there are none left to use on the second, third or fourth points you wish to lay stress on. Therefore, eliminate, just as far as possible, the number of emphatic things you do, and try to find out the reason why a thing jumps at you—hits you in the face—is too strong. Analyze a bit, and see in how many ways you are helping this along.

A word as to outdoor advertising. That is a matter quite different from the advertising which comes into our houses, particularly in matters of color. This is because of the wealth of color in the environment in the summer and in certain localities, while in the winter and in other parts of the country there is almost none.

In advertising at different seasons of the year I should use different colors. The more vivid color there is in the sur-

roundings, the more the advertisement should be subdued in order to get contrast, and the less color there is in the landscape the more there should be in the advertisement. I should use very different advertising colors in the South than I would in New England, for example, and in Alaska than in

Massachusetts, in order to secure this emphasis of contrast, which is so essential.

Bear in mind that a failure to consider these things results in intemperance of contrast, which is as bad as the overuse of any material with which you work.

I UNDERSTAND EDUCATION TO MEAN THE ADJUSTING OF A PERSON TO THE CIRCUMSTANCES IN WHICH HE LIVES. A MAN BORN IN ABRAHAM LINCOLN'S TIME, OR NEAR THAT TIME, FACED CERTAIN PROBLEMS DIFFERENT FROM THOSE WHICH YOU ARE FACING TODAY. IF HE HAD HAPPENED TO HAVE BEEN BORN IN THE TIME OF LOUIS XIV, THE PROBLEM WOULD HAVE BEEN STILL DIFFERENT, PARTICULARLY IF HE HAD LIVED AT VERSAILLES. TO TRAIN A CHILD AS HE WOULD HAVE BEEN TRAINED AT VERSAILLES IS MISSING THE POINT, ISN'T IT? TO TRAIN A CHILD IN JUST THE WAY HE WOULD HAVE BEEN TRAINED IN ABRAHAM LINCOLN'S TIME IS MISSING THE POINT, ISN'T IT? CONDITIONS CHANGE. F. A. P.

THE USE AND ABUSE
OF DECORATION
AND ORNAMENT

CHAPTER VI

THE USE AND ABUSE OF DECORATION AND ORNAMENT

CHAPTER VI. There are two kinds of stimuli to the sense of sight, so far as attention is concerned. The first kind includes the things that attract attention mechanically but fail to arouse any special interest in the observer. Such things as startling color combinations and one complementary color displayed on its opposite belong to this class, as also does a mechanical contrivance for shocking your nervous system so that you will turn and look, but which lacks any element of interest because of its harshness, crudeness and lack of human appeal. Some motions that are used in advertising are merely mechanical attention-arresters. There are a good many examples of this in

the moving advertisements in our streets. They mechanically call attention, but there is no interest in them as objects or in their relation to any thing else of an interesting nature.



ILLUSTRATIVE MATTER IRRELEVANT, COMPLEX, IN-ARTISTIC AND BADLY ARRANGED.

make the advertisement look "pretty."

The second kind of attention-stimulus is that which makes a direct appeal to some human instinct. Because of this innate, instinctive response the object to which attention is called is

interesting. In human nature in general or in some observers in particular, there is something that responds to the appeal. Let me call attention to the fact that advertising is making many mistakes right there. The difference between a thing that really interests people and that which ornaments or decorates I think is very great. If I

make you see that difference, I shall succeed in the next point I want to bring to you.

Our weakest points in this regard are found in what you term "illustrative stuff," and "decorative stuff." I understand "illustrative stuff" to mean those things which you think illustrate the point you are trying to bring to people.



ILLUSTRATIVE MATTER WELL CHOSEN, WELL PLACED, WELL HANDLED, IN COLOR RELEVANT, EFFECTIVE, ARTISTIC AND SENSIBLY PLANNED.



A STREET CAR CARD WITH "PRETTY" ILLUSTRATIVE MATTER, BADLY HANDLED AND INCONSISTENTLY FINISHED.

ple. An illustrative feature is one which speaks the thought you wish to convey in some pictorial way, so that what you say in words is said pictorially also. If you can say in words what you also say in picture, you illustrate one psychological law of attention and of interest by repeating your thought in two ways. Now, that which is brought to anybody once may be incomplete, unless the person catches the thought quickly. But the thought repeated in some other way is likely to make another and a deeper impression.

Illustrations which amuse but do not hit the point of the advertisement are worse

Welsh Rarebit

2 lbs. American cheese
1 teaspoonful of butter
1 teaspoonful of English mustard
1 tablespoonful of Worcestershire sauce
A few drops of Tabasco sauce
The yolk of one egg $\frac{1}{2}$ glass of ale

Turn the current on to full heat in the electric chafing dish. Have the water boiling in the lower part, then put the butter in the blazer, and when melted add the cheese and stir until the cheese begins to melt. Add the mustard, Tabasco and Worcestershire sauces, and stir in the ale. Keep on stirring until the mixture is perfectly smooth, and then add the yolk of the egg, well beaten. Serve on nicely browned slices of toast, or on toasted crackers.

Cost of current is 15 cents
for making a rarebit of this size.

ILLUSTRATIONS WELL SUSTAINED BY BORDERS, AND WELL RELATED IN IMPORTANCE TO TYPE MATTER.

ATTENDANCE CERTIFICATE

PUBLIC SCHOOL 30 MANHATTAN
ISSUED TO _____
FOR PERFECT ATTENDANCE
DURING THE TERM ENDING 191

TEACHER _____ CLASS _____ PRINCIPAL _____

WELL-CHOSEN ILLUSTRATIONS, WELL HANDLED, WELL PLACED, WELL SPACED AND RELATING TO THE SUBJECT PROPOSED.

features which in no way illus-

than valueless, for they distract. Let me illustrate that. If I am advertising baking powder, and use the words "Baking Powder" with an illustration of a can containing it, or of bread or cake which was raised with it, or a slice of bread which shows the quality my baking powder will give it, I am using relevant illustrative matter. But illustrative matter which does not relate in any sense to the thought I want most to express is not an interest-promoter, so far as the thing I am trying to sell is concerned, and three-fourths of the advertising we see has pictorial or ornamental

trate the subject of the advertisement. I counted on one side of a street car to-night seven cards, in not one of which the illustrative matter referred directly to what was said in words, or, in my opinion, added in the least to the value of the advertisements. Catering continually to this picture book, kindergarten age is giving the public less credit for sense than is its due.

Decorative matter is a much greater problem than illustration. Decorative matter means borders, ornaments thrown in for the sake of space filling; bits of trash where, if the line is not filled, we put in some three-

What New York State Thinks



of the
Applied Arts Drawing Books

TWO TYPES OF DECORATIVE MATTER, BAD IN COMBINATION, UNRELATED IN MOTIVE, BAD IN AMOUNT. CENTERPIECE TOO LARGE, TOO HEAVY AND TOO LOW IN PLACEMENT.



**COLUMBIA AND
HARTFORD BICYCLES**
POPE MANUFACTURING CO.
HARTFORD, CONNECTICUT, U. S. A.

A BADLY MIXED AND INAPPROPRIATE HISTORIC HEADPIECE, DISTRACTING IN APPEARANCE, ASSOCIATION AND SUBJECT.

leaved clovers or gothic windows or medallions copied from a French period, or anything else that happens to turn up—generally, the more inappropriate the better. All that stuff in the vernacular is termed "decorative material."

I want at this point to call attention to the difference between decorative material and ornamental material. There is a clear line drawn in interior decoration, in carpets, textiles, rugs, costumes, stage settings and other phases of design between the term decoration and the term ornamentation. When we all see that difference I

believe it will help us a little bit to agree on the common sense of this thing. Decoration is the application of ornament where required for the purposes of use and beauty. That is the standard idea of decoration. Classic mouldings following the edge or line of structure in a mantelpiece decorate it. Bunches of flowers, fruit or acanthus leaves stuck in the centre of the frieze and not belonging to its edge, ornament it.

If a chair back is nearly straight across the top, anything put on it, such as lovers' knots, bits of ribbon, or bunches of fruit, is ornament. You have seen chairs that would be much better looking if you could take a hammer and knock all that stuff off. Such things exist alone for show. We are living in this country and now; not in the period of Louis XV, in France. They did things like that in that period; they did some other things then that you don't recognize now as good form or practical ethics. We have simply to follow the dictates of good taste and not the man who calls himself a classic copyist and who thinks he can't break with a tradition because things were done that way in the days of Joan of Arc and, therefore, mustn't be changed. It is a matter of mak-

ing these distinctions clear and eliminating the unnecessary frills of a period, if you are going to use the period. Eliminating the ornament from the back of the chair is the idea in this country now; all persons of good taste recognize that, and people who are having furniture made in distinct copy are omitting those ornamental pieces where they bear no relation to the structure of the thing itself. This is a sign of a raising standard in taste.

In advertising we shall get just such a standard of good taste when you get the right point of view as to the difference between the two things I have spoken of. Decoration is the application of ornament for the purposes of use and beauty, and not merely for the purpose of filling up space, or of showing off the ornament. In all the arts except advertising decoration is the employment of ornament for utility. In advertising it is the use of ornament for the sake of ornament or because you don't know what to do next. I find that when I ask the reason for the use of various ornamental stuff the answer is, "That is the way to do it," or, "We took those things out of a good book." Now, if we can agree that advertising must conform in its laws of general arrange-

ment and order to other phases of life-expression, you must admit that ornamentation and decoration in advertising must conform to the same rules which apply in all other lines of work. Whenever the ornamental matter follows the structure of the page, or follows the lines of the set-up, or the shapes which have been created in the set-up, then it may be classed as decorative. Whenever the ornamental matter does not follow the structure of the entire page, or the masses or general arrangement of the text, it is simply thrown at the advertisement, or stuck on it, because it is added for show, or to fill space, or still worse, to make it seem "pretty."

Again, there is still another classification of this illustrative or decorative matter of which I speak. It is important that we realize that between historic ornamental matter and what is termed original ornamental matter there is a vast difference in meaning and use.

If you copy historic ornament you are going against the spirit of good advertising, unless you are advertising historic material. You insist that every advertisement shall be unique, new, creative, a step ahead of the last; that there shall be no

copying of illustrations or make-up—yet you still adhere to the old, historic ornaments to decorate a new thing. It is not in the line of progress or in accord with the other things that you do. To copy historic ornament is as much out of place as to copy historic clothes, the historic way of eating, the historic way of walking, or to use any other ancient and obsolete method or material.

This matter of discouraging the traditional copying of historic stuff I am most anxious to get at. Let us consider historic ornament by itself. You use mainly Renaissance and Gothic motifs. The Renaissance is a revival of what the Romans and the Greeks did from about 500 or 600 B. C. to 300 A. D. At about 1200 A. D. people revived—after a thousand years of disuse—what the Romans used as ornament, and added their personal, natural motifs to it. This was about the same time they revived the language of the Romans and the Roman plays and other things that expressed the lives of the Romans immediately after the dawn of the Christian era, so that the bits of ornament that are placed about, such as the acanthus in its modifications, the Roman scroll in its ten thousand ways, the egg and dart and the many

others that I could mention, are simply the expression of the B. C. period or immediately afterward, taken up and made to express modern conditions. I say there is no more reason why they should be put down on paper now than there is that you should copy any other phase of expression of the B. C. era.

Blind worship of the classic or fear to create is the reason for this condition. Why should you stand for that indiscriminate copy simply because tradition has brought down ornament with a kind of mystic haze surrounding it?

In addition to the Renaissance heritage we have the French rococo motifs, and they are the most amusing to me of all. Every known thing is advertised by French Renaissance motifs: bicycles, automobiles, prints, type, Oxford Bibles and machinery. Is this either beautiful or consistent advertising? The Renaissance is the reaction against the mediæval expression of Christianity. It is the return to material naturalism. There would have been no Renaissance and no Renaissance ornament if there had been no Gothic period, in which the church symbolically controlled every particle of ornament. It made the Renais-

sance possible. It was a rebellion against the control of the church, and France rebelled more strongly than any other country. France more than any other country expressed its own Renaissance because it was trying harder to get into the realm of material and sensual naturalistic ornament.

Every period of ornament is distinctly and absolutely the expression of that period. The Italian Renaissance can't express the French. Francis I can't be expressed with Louis XV. Louis XV can't be expressed with Louis XIV. You can't compare Oliver Cromwell with Marie Antoinette, and they were the dominating figures in their periods in their own countries. You can't express Dutch life with an English picture. You can't express your English stories in German script letters. You would not express a Spanish title with old English letters. You would not think of using alphabets which are strictly historic to express any but strictly historic things. Why use ornamental material which is still more strictly periodic in significance? All this should apply to our work. We should use ornament with as much intelligence and discrimination as the other materials with which we deal.

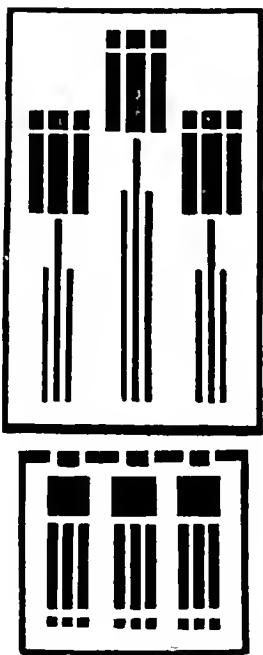
THE USE AND ABUSE
OF DECORATION
AND ORNAMENT

CHAPTER VII

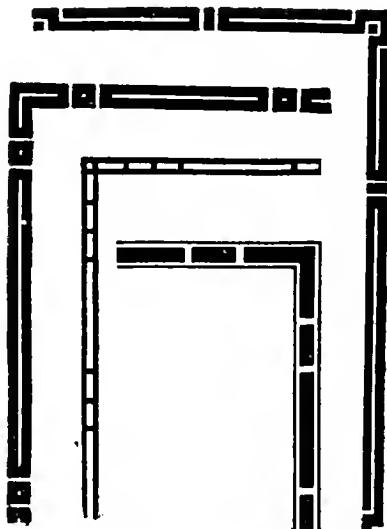
THE USE AND ABUSE OF DECORATION AND ORNAMENT

CHAPTER VII.

The next special type of ornament is the original type, so called. Line borders of our design are original borders. So long as we use straight or curved lines, vertical and horizontal in abstract combinations, they are not historical nor symbolic. If we use such lines we are within the province of consistency. Curved lines may also be used to form material strictly original. By original borders is meant borders which do not repeat any feature or shape which is symbolic in its meaning or which is historic in its significance. The border which takes the acanthus leaf and changes it a bit but still makes it look acanthus can never be original. It is still a historic border.



I. VERY CONVENTIONAL UNITS OF DECORATION EVOLVED AND ARRANGED FROM A FLOWER.



II. ABSTRACT BORDERS GOOD IN PROPORTION, EFFECTIVE IN RELATION, SUGGESTIVE, ORIGINAL AND IN NO WAY SYMBOLIC OR HISTORIC.

The treatment of conventional roses in a stripe of wall paper is original. They are conventionalized roses.

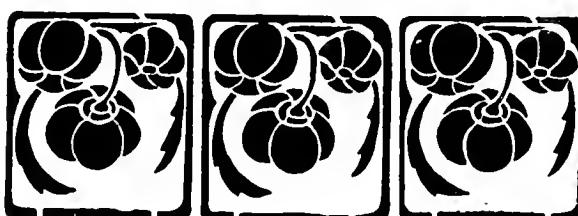
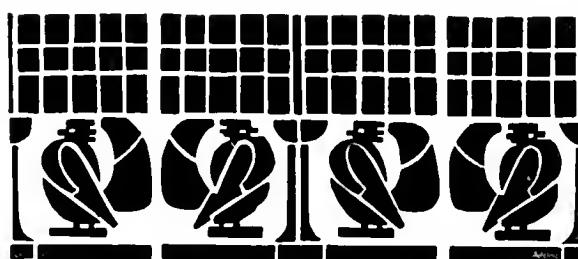
There might be a conventionalized rose border by some man who knew how to do it and it might be good.

It could properly be called original because nobody ever saw a rose of that kind. If it were the acanthus instead of the rose, that would be copying and maltreating an historic thing. It is the same thing as if you took an historic thing and turned up one corner and said it was a purely original thing, or if you took an old English letter and filled it out with a new twist and said it was an original letter. It would not be original, it would simply look as if it had been hit by a

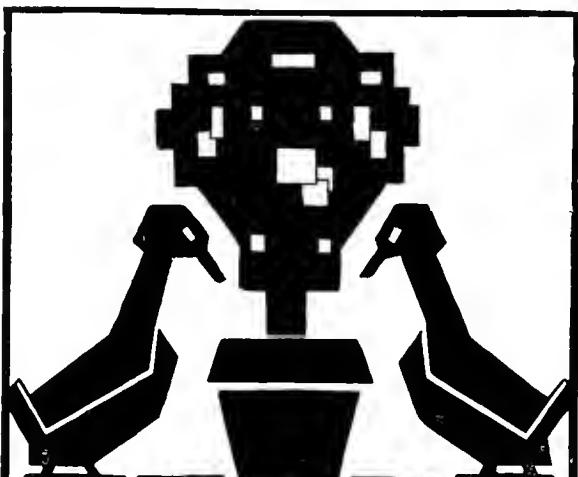
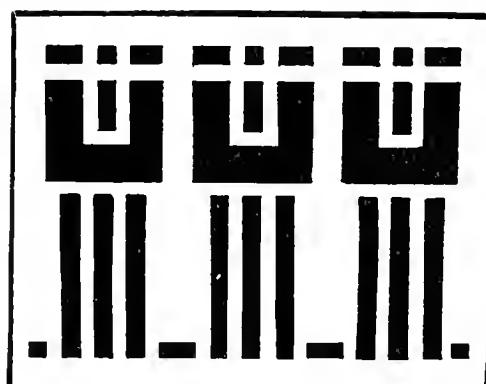
club or otherwise deformed. that has been going on for so long. We have grown so fast that expression in our lives is mostly commercial, and is chiefly shown in buildings, in the development of electricity and steam, in architecture, in the telephone and the telegraph, in matters of transportation, in affairs of the home, and all these necessary things. In the expression of finer things we are behind many other countries.

There is a rebellion going on all over this country against copying any style of any period to represent anything in American life. There is a rebellion going on against giving the impression or expression of our modern times in a copy of Louis Anybody, or English, or German, or anything foreign. There is the same feeling in Germany and Austria, in England and in France, and they call it the New Art. So that the New Art in England, or in Germany, or France, or in this country, is nothing in the world but trying to give up the traditional copying, the historic "grab" Art.

tion. That is Austrian New



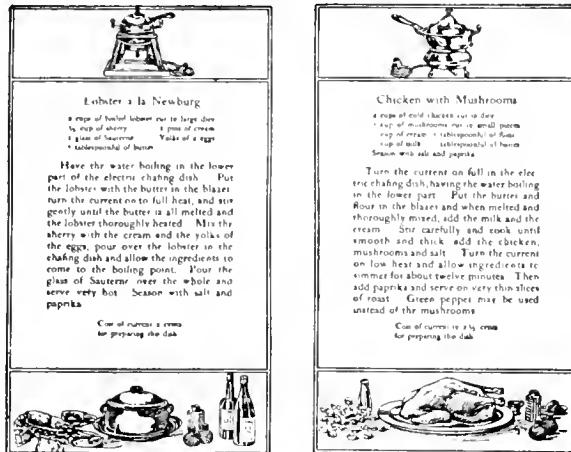
III. CONVENTIONAL BORDER TREATMENT FROM NATURE, NEITHER HISTORIC NOR SYMBOLIC.



IV. CONVENTIONAL TREATMENT OF DECORATION UNITS FROM NATURE. IN STRAIGHT LINES.

An oblong and two squares, for instance, is given, and they say to pupils "Construct out of these a border for a page twelve by seven," or "Construct a border for a mantel-piece" or, "Make a stencil to go along a staircase," etc. Austria makes from such things everything from advertising borders to woven materials, stamped materials, textiles, rugs, and the like.

In Germany they have more liberty of line and shape, and take vertical and horizontal lines, and sometimes inclined lines, but they are not confined to straight lines. Sometimes the



V. DOUBLE PAGE OF BOOKLET WITH WELL SUSTAINED BORDER SPACING, WELL HANDLED ILLUSTRATIVE MATTER AND (CONSIDERING KIND) WELL PLACED.



VI. CONVENTIONAL NATURAL BORDER APPLIED, RATHER GOOD IN ITSELF BUT OVERPOWERING TYPE MATTER. NOTE DISTRACTING EFFECT OF THE ORNAMENT IN CENTER, AND INCORRECT PROPORTIONS.

lines are limited in length. Thus they build original, picturesque ornament — abstract ornament.

Then there is conventionalized ornament, which is another way to get something decorative when the straight line or abstract border seems too hard or not decorative enough. A still different way to get at the original border is by producing something new and unrecognizable as ever having appeared in any bit of historic ornament. This is also done by adapting a natural thing through simplifying it.

We have to choose between

the absolutely new and original and the copy of the old. We will have to know how to get away from the latter and into the former before we get anything like what we are after, and just as soon as we do that we are making a tremendous stride toward the second class of stimuli, "Interest stimuli." The public is keenest now on this original ornament in decorative questions; they have no use for the other. The right move, even so far as money is concerned, is toward the original. The country is alive to the fact that the original motive is the expression of the present time, and is in

TO USERS OF PRINTING

Wouldn't it be a relief—a big relief, if you could say to your printer, "I need a catalogue—a circular—some letter-heads," and have him say, "I'll get you up something," and then be able to forget the entire matter in the confidence that his suggestion will be a good one.

The printer comes to you with a proposition that places, that has strong advertising value in the suggested copy, the proposed typography, the color arrangement—the general layout

What a satisfaction, then, to have an assured confidence that the finished product will be *all right*!

The printer who can do that for you must offer *efficient service*. That is what we are giving to our customers—what we offer and are ready to give to you.

Are you ready for us?



The SOUTHGATE PRESS
BOSTON, U. S. A.

VII. THE KIND OF ORNAMENTATION NOT TO USE.

The 1910 Murphy Line

WILL still lead them all. The distinctive features which have distanced all rivals and made the Murphy establishment the greatest of the kind will be more marked than ever in our new product.

Never before have we shown pictures so attractive and costly. The best in America and Europe has been drawn upon by our buyers, who personally visit the artists and galleries. Moran, the American Turner, is represented by two great canvases—one a scene near his Long Island home and the other rich with the glorious coloring of the Grand Canal. Othaus has painted another great story-telling bunting picture. McCord has given us a brilliant scene of Venice. DeThulstrup is represented by a great American historical picture. Among European artists, Rondel has surpassed himself in a glorious ideal head. The sweetest thing that Albert Lynch ever painted is the head illustrating the cover of this booklet. No more delightful child study was ever painted by Arthur J. Elsley than "Hide and Seek." Nor should we forget J. Ross Bryson, who paints for us alone. There are pictures from the National Academy of New York, the Royal Academy of London, the Paris Salon and many other important exhibitions. But why particularize? It would take many pages to properly mention the fifty eminent artists and nearly one hundred great paintings, and, after all, this would not take the place of seeing the line. That is the IMPORTANT THING, and it is as much to YOUR interest as to ours that you do not order until the MURPHY LINE arrives.

And it is COMING in plenty of time for you to order elsewhere if not satisfied. Besides placing before you an exhibi-

VIII. SHOWING CONVENTIONAL FLOWER BORDER WELL PLACED AND WELL USED WITH TYPE.

the line of development in other fields, as I have said before.

As to the types of original ornament I want to have you feel that there are some distinct types of these in this country, in our own art, which we ought to understand. First we ought to get for our borders, and for our head and tail pieces things which are built perfectly, on straight lines, so that they may be in accord with the general shape and form of our material. I have today been squaring off with lines a lot of street car ads to see what shapes they would make when outlined, and how they would arrange

themselves on pages. Every bit of ornament that you put in creates a new shape in the background—sometimes a circle, sometimes a triangle, an ellipse, or an erratic shape. If such a thing has sufficient excuse for existing and you must have it,

him to. He can become so interested in the foreign thing that he will forget the main thing. A piece of ornament can destroy, and a great many times does destroy, not only the beauty but the efficiency of your advertisement. You see the or-

QUAINT OLD NEW YORK.



HERE is the oldest section of New York. The pillared front of the Sub-Treasury building, with its massive columns, may be seen at the end of the street, and the classic facade of the Stock Exchange at the center, nearby. This present-day scene is in striking contrast to that familiar to Peter Stuyvesant.

St. Paul's Church, the oldest church in New York, was attended by George Washington following the ceremony. Now it is over-shadowed by the Singer building.

A bridge was erected across Broadway at Fulton Street to relieve the congested traffic at that point. Later it was removed on complaint of a business man.



9A. TYPE ARRANGEMENT WITH GOOD INITIAL AND ORNAMENT BUT SHOWING HOW THEY DETRACT FROM THE TYPE MATTER AND OCCUPY GOOD SPACE.

it has a place there, but if it is historic or merely pretty it has not. If it does not call attention and relate itself to the rest of the material it is time wasted, space wasted, good material wasted and money wasted. You may call a man's attention to a thing and, if it is not related to the true object of your ad, you may destroy the possibility of his grasping the point you want

Quaint Old New York

St. Paul's Church, the oldest church building in New York, was attended by George Washington following the ceremony on Inauguration Day. Now it is overshadowed by one of the most modern structures, the Singer building.

A bridge was erected across Broadway at Fulton Street to relieve the congested traffic at that point. Later it was removed on complaint of a business man.

Here is the oldest section of New York. The pillared front of the Sub-Treasury building, with its massive columns, may be seen at the end of the street, and the classic facade of the Stock Exchange at the center, nearby. This present-day scene is in striking contrast to that familiar to Peter Stuyvesant's children.

9B. SAME MATTER AS 9A RESET, REARRANGED AND SET IN PLAIN TYPE WITHOUT THE USE OF ORNAMENT.

nement and say you like it, and forget about all else. I have been trying it out on children in high schools and on grown people, and find this is too often the case.

The next important thing is the lavish use of ornament of any kind. This putting it in between things and on things—putting in three leaf clovers,

trefoils and the like is tawdry, common and bad taste. How infinitely better that there should be nothing at all than meaningless messes. If you have two lines to fill out use dashes rather than bad ornaments.

Let me tell you that the lavish and indiscriminate use of such stuff destroys the interest as well as the beauty, and uses up space—good space that should go to something else.

Our next problem is the difference between "pretty and beautiful," and I want to make that as clear as I can. Some of you in this class believe that so long as you have a pretty woman in your ad you have advertised anything and everything, because, as one of you said here one night, you appeal then to human interest and you have the man. All men are interested in women, but all women aren't. All pretty women are not interesting under all circumstances nor all men interested in all pretty women all of the time. And very seldom in your ads do you have pretty women who are really connected with the things you are talking about. The human mind does not always go unaided from your pretty women to the material you advertise.

It frequently goes other ways. Illustration ought to illustrate, or it is not illustration. I think you ought to ask, "What does this illustrate?" and to ascertain if there is enough incentive to tie it to what you are trying to sell. I think this illustration business is overdone a whole lot, and if a little of the money were put into arrangement and the choice of color schemes, and into educating people as to what things mean, just as many goods would be sold, and a great deal less poor illustrating and ineffective advertising would be done.

I want to speak of the pictorial as related to the conventional. The lowest type of art is absolutely pictorial—the minutely pictorial thing. In painting, the lowest possible type is that which pictures every detail. If you read a book that gives you the last word in detail there is not much satisfaction in reading the book. You want to leave a whole lot to the imagination if you want a thing good. The lowest form of illustration is the one that makes peaches look as though you could pick them right up and eat them. If they do that they have told their last word. When there is a suggestion but not an absolutely pictorial view of it, then there is something

for the imagination and an interest stimulus, because the tendency to use the imagination is natural in human beings. It is the matter of suggestiveness that you want to get into illustration. The Germans have got you beat to a finish in that. The German posters are all flat now—suggestive and decorative. This enters strongly into all European art now—flat decorative treatment as opposed to detail pictorial. We are the only people now, except the English, who are actually making pictures that show even, well polished, finger nails with a little white half-circle on them, one eyebrow heavier than the other, and so on.

This type of illustration of which I speak is known as conventional illustration. It is conventional illustration because details are eliminated. Those roses of which I spoke were conventional roses. Conventionally treated people are used with them. Have dishes changed any since you can remember? Don't you remember when it was the style to have a

crab on the salad plate, a fish on the fish plate, etc.? Now, everybody smiles when they see a dish that is naturalistic in its decoration. You will see just a gold line or a gold band around it—this is because people are going away from the picture book stage of understanding. That is what I want to see advertising do. People must fill in their own ideas from illustrations. They only get interested in what is personal. The more suggestive your ornamental matter and illustrative matter, the more powerful these things are and the more are we on the right road to strike the psychological stimulus. This is because of the selfishness of man, because he is always interested in what is personal, and when he sees it all at once he loses interest at once.

The instant also that you use a thing that does not relate to anything that is essential, you are losing money, time and material, and you are not doing a beautiful thing in the end.

THE SIMPLEST THING, IF IT IS ADEQUATE, IS THE BEST THING. THE GREEKS PROVED THAT. THEY INVENTED THE DORIC AND THE IONIC COLUMNS TO SUPPORT WEIGHT; IT WAS THE RENAISSANCE THAT PUT THEM INTO PILASTERS SUPERIMPOSED AND STUCK IN. IT IS THE AMERICAN, WHO DOESN'T EVEN GUESS WHAT THEY WERE INVENTED FOR, THAT STICKS THEM IN ANYWHERE, AND AS OFTEN AS SPACE AND MONEY PERMIT. F. A. P.

THE PROVINCE AND
POWER OF COLOR
IN ADVERTISING

CHAPTER VIII

THE PROVINCE AND POWER OF COLOR IN ADVERTISING

CHAPTER VIII. Color is one of the most interesting and important elements in nature because the eye, the organ of one of the five senses of man, sees nothing but color. Form, as we call it, is seen only because one color is placed against another, and by its position and contrast makes a shape. It is the color of an object, as related to or contrasted with that of other objects, that makes the shape. Form is dependent entirely upon color; in other words, there is no form without color. This being true, color is more important than form, and the understanding of it is more important in advertising than in any field of applied art, because advertising is naturally dependent upon the eye alone, both as to attention and as to interest. There is nothing in advertising to appeal to the ear, to the smell, to the taste, or to the touch. It is one of the arts, in short, in which sight is the only sense appealed to.

Since the eye sees only color, and advertising must appeal to the sense of sight, it is one of the most essential, if not the most

vital thing for the advertising man to know about. To know color means to know its source, the meaning of each element and the qualities that color tones stand for. Every tone of color has a separate meaning—yellow speaks a definite thing to those who understand it. Blue cannot say what yellow says—neither can red nor violet. Violet, orange and every other color means, each in itself, a definite idea.

The Egyptians used five colors, yellow, red, orange, green and blue. They used them in their natural, intense, primitive way, and in a purely symbolic sense. The early American Indian had four colors, and used them in their pure, normal, strongest way. The Aztecs and other primitive races followed the same symbolic color use. A certain newspaper uses red and blue in its ads. It puts together two elements of color in a manner fit only for barbarians; it grasps only the primitive—the commonest form of expression of the thing for which it stands.

Little children do the same things that the primitive races have done. Every little child

likes bright red, bright yellow, bright blue, bright orange—any bright color. Every uncultivated person likes bright colors in their vague, full force just as uncultivated people and races like the tom-tom, the bass drum and the back of a tin pan better than they like the harp or the piano, whose refinement and complexities they do not appreciate.

Color exists because of light. Light is the source of all color. If it were not for light there would be no color. In the night there is none. In dark rooms, shut in close, there is none. When you close your eyes there is no color, except as you get a mental picture. The clearer the light the brighter, lighter, stronger the color is. In the evening light a color does not look as it does in the daylight. It won't look the same in gas light, or candle light, or fire light. Every artificial light changes color. If I were designing a program for evening use, when I chose my paper I would choose it in the light in which it was going to be used. If I were designing for the subway, I should not use the same colors as I would for the surface, or for a station in the sunlight. The expert interior decorator who is decorating a room for evening use

chooses all paper, paint, kalsomine, rugs, furniture and hangings in the light in which they are going to be shown.

Light determines color, and all colors as such are intended to show in white light, or daylight. The brighter the sunlight the stronger the color. You know you can see a green hill with a house on it eight or ten miles away on a clear day, and you can almost count the windows in the house, but you can't see the hill or the house on a cloudy day. That is because the light has changed, not because the color has changed.

Every ray of light, however tiny, contains all there is in color. The physicist and the chemist will tell you that white light contains three elements. It is necessary for us to know that the pigments, oil paint, water colors, pastels, printers' inks, dye stuffs, and the like, are based naturally and entirely on those three elemental units found in them, namely, yellow, red and blue. These three colors put together in a certain proportion make a pure gray. They make gray because there is a sediment in each one of the colors, and that sediment collects and makes the gray. If they were free from sediment, they would make a pure white.

So, if I know how to mix them, I can make of yellow, red and blue a pure neutral gray with color wholly absent from it, and I can also create any of the tones that you see in the spectrum chart. Gray is the result of the fusion of the three elements red, yellow and blue, and is not a color.

Let us deal next with these elements separately. First, with yellow, the one that is nearest like light to the eye.

Yellow is the piercing, traveling, progressive, incisive color; in short it is known as the luminous element in color. It is then important that yellow should be used understandingly when you wish to get that effect. As the result of experiments, I found that in a dark flat with one window opening on a court, and the room papered in dark blue or dark red, I could not read ordinary newspaper type, though I stood within a few feet of the window. Then I had the room papered in a light yellow, intense in color, and I could read the newspaper easily in the same position. The yellow on the spectrum is twelve times as luminous as the purple—twelve times as strong in carrying light. This fact is of particular importance in out-of-door advertising.

Violet or purple is the color of shadow, of darkness, of the night—the shadow quality of light. This color has always been used to express mysticism—churches use purple to express the sentiments of mysticism and solemnity. Royalty uses it, and always has—it is known as the “royal purple.” People who wear black because their friends have died put on purple when they take the black off. They never put on red, or blue, or yellow. Purple is the shadow color, the sorrow color, the mystic color, the opposite of light, next in kin to blackness. Purple always represents those things when it is knowingly used. This fact counts in color choice.

The second element in color is red. The primitive peoples use red to express fire, passion, temper, tumult. This is the reason: there is no color known that affects the human intelligence in as quick and as irritating a way as red does. Red irritates the optic nerve; it is aggressive; it arouses the passions in people and brings out their erratic side, just as it excites the temper of the bull in the ring. Did you ever hear of anyone shaking a blue or a green rag at the bull in a ring? Did you ever hear of a turkey gobbler setting his feathers at a

green thing or a blue thing? The turkey gobbler will strut and set his feathers at the very sight of red. Orange will affect him in the same way—yellow, a little.

Another illustration might interest you. A certain man has made the experiment of papering a room, or rather covering it with textiles—he could not get paper with colors bright enough. The room first was in white, and he brought in some men and asked them to judge the size of it. They judged it, and wrote the result on paper. The same experiment was performed in a red room of the same size, and the result recorded. These men, with one exception, changed the figures and made the room smaller. Then he covered the walls of the first room with blue, and called in the same men. All but two of them changed their opinion and made the blue room larger than either. The average opinion was that the red had decreased the size of the white room 20 per cent in appearance, but the blue had increased it 20 per cent, so that there was a range of 40 per cent difference from blue to white and white to red in the apparent size of the room because of the color of the wall covers.

The reason is this: As the red excites the optic nerve by its aggression it “comes at you” quicker, and you seem to see it nearer to you than you see the blue, which is cool and retreating and appears to carry the wall away from you.

Let us apply these things to advertising. If I take an advertisement that is a foot square and put the whole thing in bright red with a few black letters and a few white ones on it, then I have a square foot of the most exciting thing in the color world, with its entire appeal to the eye in the least important place—the background. If I put it before a man who has any color sense at all he is knocked cold when he sees it. It would give an exciting shock even to a brute, and a shock is not always good advertising.

On the other hand, if I should put a soft neutralized red in its stead, it would not be so bad. Therefore color, which is a force, must be conserved, must be saved, and the less area you use its full intensity the better off you are, for “enough is a feast” of anything. Red, then, is fire in color. It is the thing which excites. The Spaniard needs it to express the temperamental condition of the man. Many Latin races, still some-

what primitive in taste, need it to meet their temperaments. It is the color farthest away from the well-balanced individual. It appeals to passion and temper; it is aggressive and irritating, and should be used in moderation, or toned to its proper degree of elemental force.

The other quality, blue, is the opposite of red. Have you ever seen Mrs. Fiske in *Becky Sharp*? If you have, you remember the blues and blue grays she used in her stage settings and costumes. These expressed exactly the scheming, unprincipled *Becky*. Blue is the unfeeling, cold, formal retreating, unsympathetic color. Does not a light, clear blue suggest snow and ice to you? What would you think of "A Trip to Alaska" advertisement with orange, red or yellow for a background? Would you think of advertising "A Trip to the Equator" in the same colors as "A Trip to Alaska"?

Blue and yellow united make green. Do you see why green is such a popular color? If yellow is light, and blue is cool, cool and light appeal to us as a comfortable and pleasing place for summer or hot weather. Why do you suppose the grass and the trees are green, instead of orange and red? They were

not made in those bright, strong colors for the reason that there is no continued comfort in them at the time when grass and trees are flourishing. Why do so many people use green wall paper and green hangings for the living room? They do so because green is restful. That is why birds and beasts naturally go to the green fields, with the trees and the blue skies over them.

Green rests, and I want to have you feel that this too is a factor, and that there is a reason why greens and blues are put together as much as they are. You see green more in furniture, carpets, clothes, designs, illustrations and advertisements than any other color. This is true also of textiles and of wall coverings.

Orange, which is red and yellow, is fire and light, and I think that is why the negro likes it. It takes that strength of appeal to touch the average negro's color sense. There is nothing negroes love like orange. Red will do, but they would rather have the orange. The more obtuse the individual the more he will favor those colors. When he can stand bright red, bright green and bright orange touching each other he may be said to have no

color sense. It is the same with other sense stimuli, like noise for example. I know a woman who says she would not move off Columbus Avenue if you gave her the finest home on Riverside Drive. She has been living there for years, and she actually likes, so she says, the noise of the elevated, and the screeching when they stop the trains. This has grown essential to her, and to move away would be to remove something from her life. You have been in the country at night where there wasn't a sound—where you couldn't hear a thing but a cricket, and that cricket seemed to be making more noise than all New York. That is because your nerves have been excited or over-stimulated. People who use color intemperately become drugged with it and incapable of understanding and appreciating its true meaning and usefulness in harmonies.

Now, we have analyzed the red, yellow and blue, and they are the three elements that make up every color. They are the elemental forces of all color expression, the commonest, the crudest, the most childlike, loudest things we can create. There is nothing more to be done when you have used them in their fullest brilliancy. When you have taken two of

them as a background for an advertisement you have taken two of the three possibilities in the color field and put them together in the least important place in which they can possibly occur. You have exhausted two-thirds of the possibility of color force in the most unnecessary and futile way it can be used. You have taken two-thirds of all the color there is and expended its force aimlessly and fruitlessly.

Green, orange and purple, having two of the primary colors in them, are the binary colors. They are binary in their nature; they contain two elements. They are a little more interesting than the primary colors—more interesting than pure red, or pure blue, or pure yellow. The green is more interesting than pure blue and pure yellow because it has both light and coolness in it, because it is of a dual nature; in other words, its composition presents variety. Violet or purple is not elemental, and, therefore, has an added interest, although it is not as restful as the green.

The second step in color analysis is to see clearly the qualities of each color tone. There are three distinct qualities in color. All color has, first, what is known as hue. Blue, green and the like are called the cool hues

—violet is also cool. Red, orange and yellow are called the warm hues of color. The hue is the change that the color undergoes when it moves a little toward the next in the circuit—that is, orange toward red, blue toward green, violet toward blue produces what is called red-orange, blue-green and blue-violet hues.

The second quality that a color has is its intensity. This is perhaps the most important quality. Intensity is the brilliancy of the color, its own force, its limit of possibility. This intensity question is the most vital one of the evening. I want you to see how too much intensity of color wastes force in advertising.

When a ray of light is split up and thrown out like the spectrum, from a piece of glass or a diamond ring, you can see the three colors, red, yellow and blue. Right across from the yellow, where the blue lies across the red, you will see the violet. Where the blue lies over the yellow, or the yellow over the blue, you see the green. The red and yellow together make the orange.

These colors are complements, because each one destroys the other's power. Yellow and violet are complements; green

and red are complements; so are blue and orange. There are three pairs of complements in the spectrum scale. If you put yellow into violet, or violet into yellow, it will make gray. A little yellow in violet will soften the violet, or destroy some of its native force. If you put red into green the green is softened, or neutralized, in the same way.

If you are using blue, and you want to tone or soften it, do it with the brightest orange. If you have no orange, take red and yellow and make it, and you will get the most beautiful tone of blue color, soft and convincing, but not intense or crude. Black put into these colors gives them a muddy, common look. The complements will always give them a soft quality with their native clearness retained. This third quality then is intensity.

These, then, are the complementary colors, and the intensity in a color is decreased by the introduction of the complement into the other of the pair. Full intensity of color should be considered as impossible in the background of an advertisement as it is in a room. It is the strongest thing that can be used, and if you use it in a background instead of in the important thing you want to

bring out and emphasize, you use it where you don't want the eye to go, and not where you want attention centered. If you are hanging a picture on the wall, the less disturbing element there is around it the more there is in the picture and the easier the picture makes its appeal.

Backgrounds, in design or arrangement, have for their object the showing up or the exhibition of something upon them. In a room the background is the walls and the floor and the ceiling. In a showcase it is the lining. In a show window it is the framework and the lining of the window.

Diamonds of a blue white shown on yellow plush are bound to go yellow, and the yellow will neutralize the blue and produce a greenish yellow. I saw some diamonds last Saturday shown that way. I went in and asked to have a necklace taken out and shown me; they proved to be first-class diamonds, but in the window they would have passed for third-rate yellow stones. The dealer didn't know what he was doing.

The backgrounds used by the advertising man are the papers on which he prints. These backgrounds bear the same relation to the printed matter, to

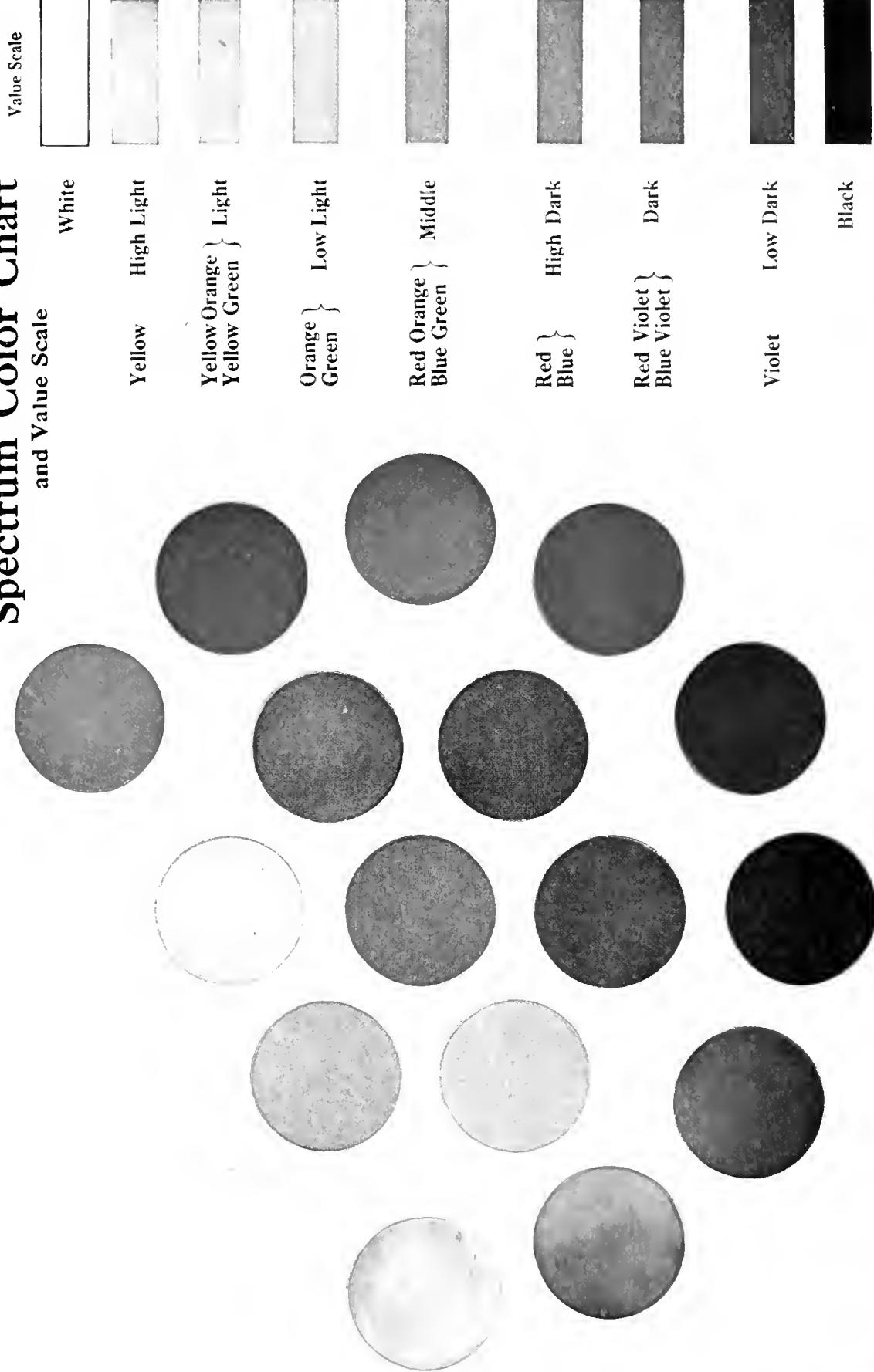
the decorative material and the illustrative material that the side wall bears to the picture or to the furniture. The background of the advertisement bears the same relation to the printed matter as the background of the show window I just spoke of bore to the things exploited in the window. It bears the same relation to the material of the advertisement that your clothes bear to your face. They are the backgrounds, or settings, in other words, to show up something. I submit to you whether the color of your suit of clothes or the lining of your show window should be more intense in color than the things exhibited upon it. If they should not, then the background of your advertisement should not be more intense than the material shown on it, unless the area of the background is less than that of the type or other objects shown upon it—which is very rare in advertisements.

The law of backgrounds cannot be violated in any field of applied art without producing a bad result. The law is this: "Backgrounds must be grayer, softer, or less intense than the objects shown upon them."

If you get that law, that backgrounds must be less intense

(Continued on page 101)

Parsons' Spectrum Color Chart and Value Scale



PUBLISHED BY THE PRANG COMPANY, NEW YORK

Description of the Color Chart

The Color Chart, shown on the opposite page, shows the three primary colors, yellow, red and blue, the same being the elements out of which every other color tone is made. Yellow and red make orange; yellow and blue make green; red and blue make violet. These three are the binary colors, so called. The even step between the binary and its adjacent primary is called the hue, thus the step between green and yellow is yellow-green and the one between green and blue is blue-green. These two are hues of green. In the same way there are two hues of orange and two of violet.

Complements are shown opposite each other in the circuit.

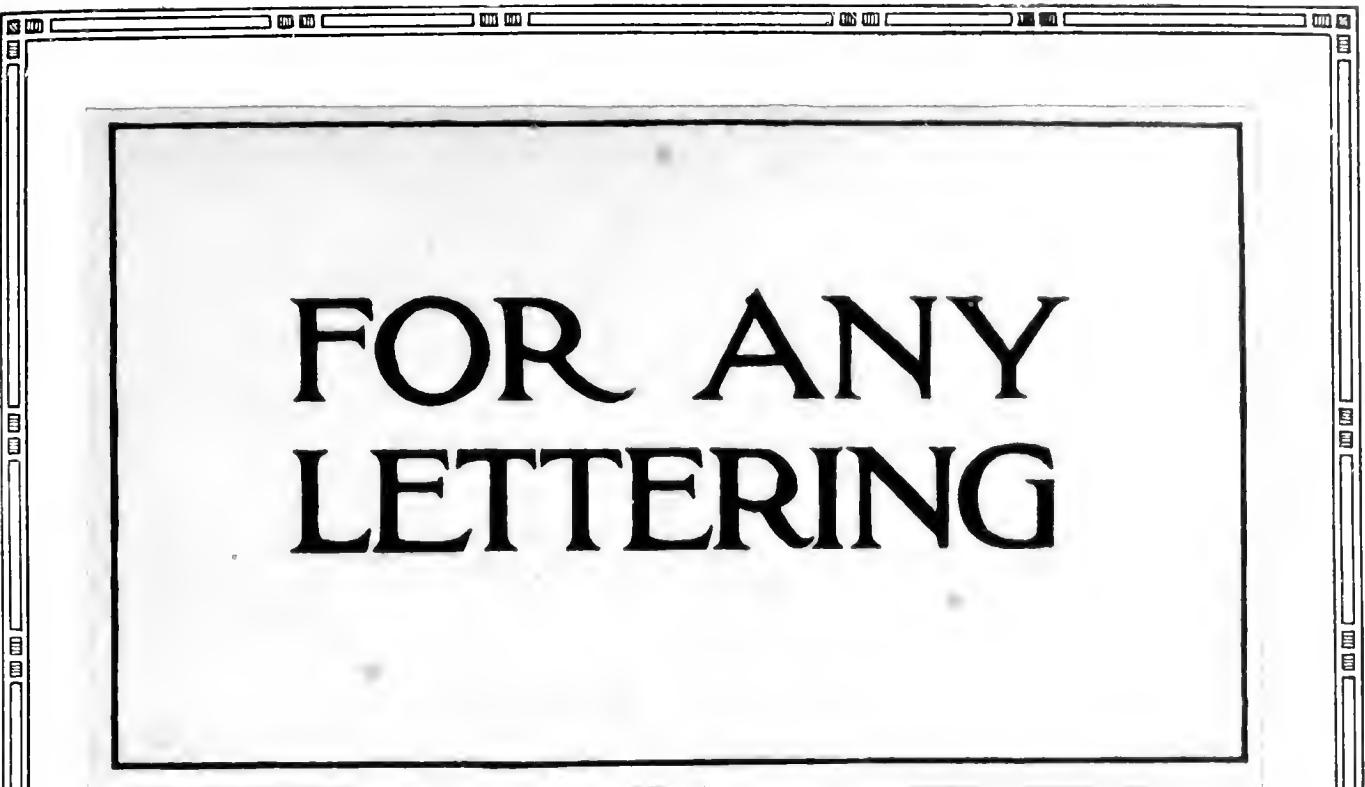
The outside circuit shows the normal colors in their full intensity. The inner circuit—the background circuit—shows half-neutral tones of the same colors each made by adding to the normal color a part of its complement. The central tone of gray is made by using any pair of complements.

Beside the Color Chart is a Value Scale of grays from black to white shown opposite the normal color maturity point.

The right hand side shows the cool colors and the left the warm.

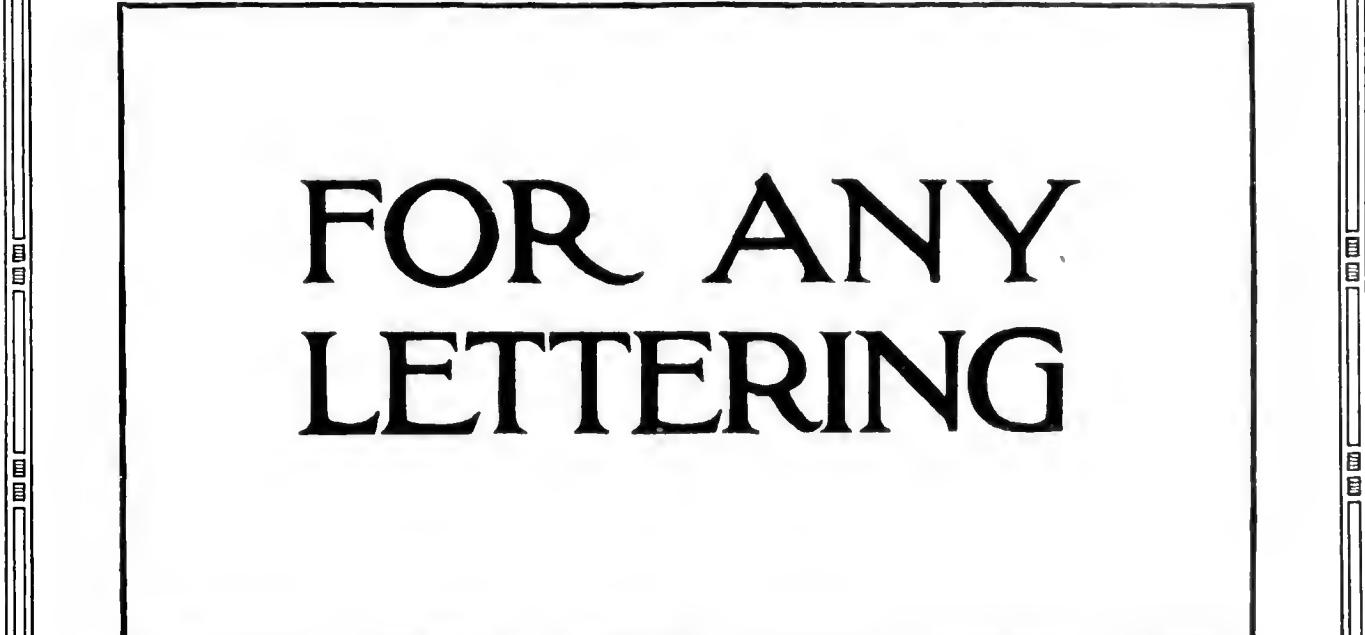
From this arrangement the selection of possible color harmonies, either analogous or complementary, is simple.

COLOR IS ONE OF THE MOST INTERESTING AND IMPORTANT ELEMENTS IN NATURE BECAUSE THE EYE, THE ORGAN OF ONE OF THE FIVE SENSES OF MAN, SEES NOTHING BUT COLOR. FORM, AS WE CALL IT, IS SEEN ONLY BECAUSE ONE COLOR IS PLACED AGAINST ANOTHER AND BY ITS POSITION AND CONTRAST MAKES A SHAPE. AND EVERY TONE OF COLOR HAS A SEPARATE MEANING—YELLOW SPEAKS A DEFINITE THING TO THOSE WHO UNDERSTAND IT. BLUE CANNOT SAY WHAT YELLOW SAYS—NEITHER CAN RED NOR VIOLET. F. A. P.



FOR ANY LETTERING

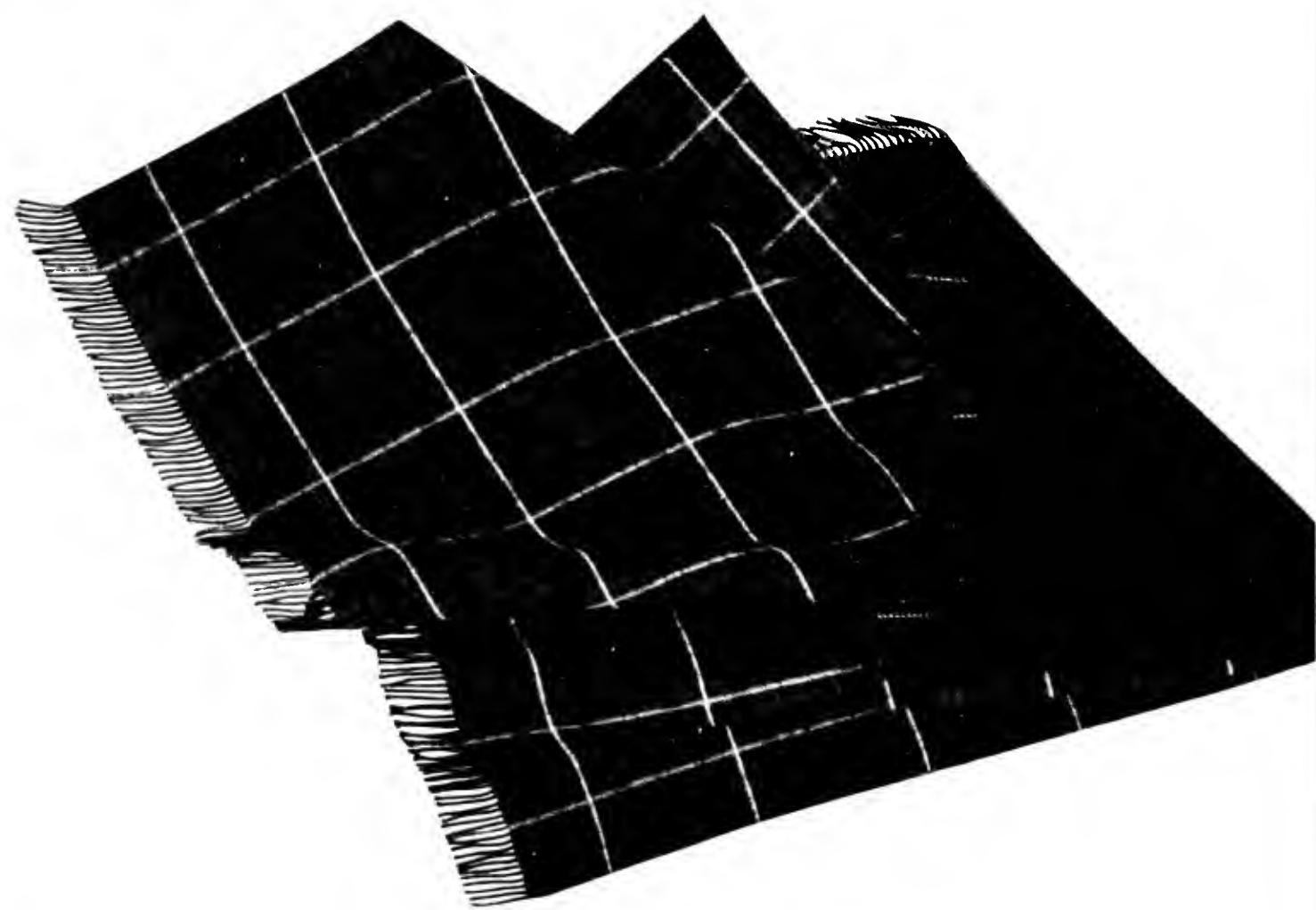
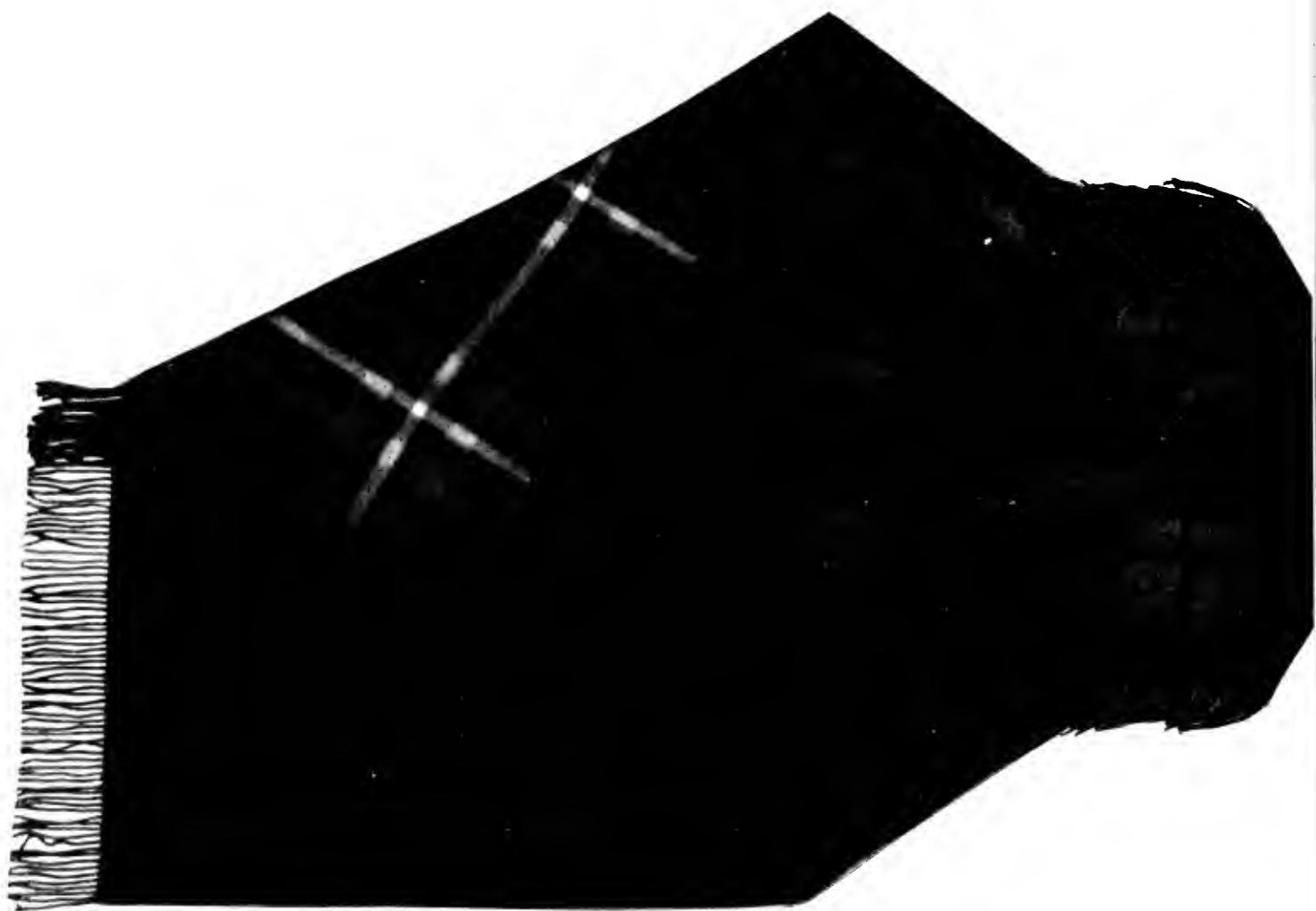
THIS ILLUSTRATION SHOWS BLACK PRINTED MATTER ON A FULL INTENSE RED BACKGROUND. NOTE THE EFFECT OF THE USE OF THE INTENSE COLOR AS BACKGROUND. TRY A WHITE ON IT, THEN A FULL INTENSE GREEN. ALL ARE DESTROYED IN EFFECT BY THE OVERWHELMING AMOUNT OF RED. REFER TO LAW OF BACKGROUNDS AND TO LAW OF AREAS FOR THIS EFFECT.



FOR ANY LETTERING

THIS SHOWS THE SAME PRINTED MATTER ON A HALF INTENSE RED BACKGROUND MADE BY PUTTING PURE GREEN INTO PURE RED. SUBSTITUTE WHITE, THEN PURE GREEN PRINTED MATTER, AND COMPARE WITH THE ABOVE ILLUSTRATION, FOR RELATIVE STRENGTH OF TYPE.

SHOWING EFFECTIVE USE OF COLOR IN ADVERTISING.



than the objects shown on them, you will realize why a man can wear a redder necktie than coat—because of the area of it. That is why a small piece of pottery on a mantel could be bright red, or blue, or yellow and not offend you, while a wall paper the same color would be unbearable in its aggressive, abnormal display.

The smaller the area the more intense the color may be, and the more intense the color gets the less area it must have, until in full intensity it must be in small spots, and placed at the points you wish to emphasize.

Having covered hue and intensity, we now come to the fact that the third quality every color has is value. This idea of value relation has to do with light and darkness, from white to black, so that the white is the lightest value and the black is the darkest value. White is the nearest to yellow—black is the nearest to violet. Yellow itself is one step from white. That is why normal blue shows plainer on white than it does on black; it is nearer to black in color. There is a difference between the quality of light and darkness and the quality of intensity, and that is where people get mixed in their contrasts. Which is the stronger, black on white or white on black? Black

on white of course, because white diffuses light rays, and black absorbs them. White is all three colors fused together. If the three colors produce white, you can understand why white reflects back color. Black has no color in it at all. It is the absence of color, and, therefore, it absorbs a lot of the colors in a ray of light when it is put on it instead of sending them back to you.

The colors are stronger on white than on black. Do you see now why they are? Black is stronger on white than white is on black for the same reason, and a black sign printed in white has not near the carrying force that a sign with black on white has. The more transparent a color is the nearer to white it is on a white background, and the nearer it approaches black the more opaque it is.

Bear in mind these three fundamental qualities. Every color has first its hue, second its intensity and third its value, or its light and dark effects. Each of these presents an opportunity for contrast in combination with other colors.

The next thing to consider is the law that fixes our selection of colors which may be used together. This is color harmony. Things are in harmony when

certain relationships exist between them, and at no other time. Colors are harmonious when there is a likeness in them. How much is yellow related to green? One-half. Is it related to blue? No. How much is green related to blue? One-half. Will yellow and green and blue form a color harmony? No, never in their full intensity. Are green and blue harmonious? Yes. They are half brothers to begin with. This natural blood relationship is the basis for the harmony of likeness, or analogy, in color choice. There are two kinds of color harmony. Both of them are based on relationship. The first kind is called related or analogous harmony. This type is based on colors chosen near together in the spectrum, for instance, yellow and green, green and blue, blue and violet, violet and red, red and orange, orange and yellow. They are each partly related to the other, and therefore are harmonious together. These analogous colors may be used together so long as you don't oppose the primary colors in your choice, and value and intensity laws are obeyed.

The second kind of harmony is called harmony of contrast. Choose and pair the complementary colors, like blue and orange. Those two may never

be used together, each in its full intensity, except separated strongly by black or white. They may be used together, however, when one of them is half neutral. Suppose I am making a car card and want to use orange, blue and black. Which will be the right thing to do, to get a neutral orange paper, "light yellowish brown" and put the full intense blue on it, or get a neutral blue and put the orange on it? The light background is better, and must be at least half neutral.

Thus we have two kinds of harmony at our disposal, analogous and complementary. Black and white may go with any color combination and be right, and so may a perfectly neutral gray.

Let us next define the terms tint and shade so that they may be used in their proper meaning. A tint is a tone which is lighter than the color itself at normal. Any red which is lighter than the natural red is a tint, and any red that is darker than that is a shade. A tint is a thing lighter than the normal color. The addition of water or white gives it a tint. The shade is made by adding black to the normal or natural color.

In the successful use of color

we must first choose harmonious colors and recognize their possibilities of contrast through a knowledge of their qualities; then we must organize and administer color distribution in

our advertising matter with understanding, discretion and temperance. This is not only true art, but the economic, natural and sane commercial course to follow.

THE UNITED STATES SENDS PRACTICALLY NOTHING TO OTHER COUNTRIES EXCEPT CANNED BEEF, AUTOMOBILES, SEWING MACHINES, MOWING MACHINES AND RAW MATERIALS. IT IS NOT POSSIBLE FOR US TO BUILD CARPETS AND RUGS AND CLOTHES AND FURNITURE AND TEXTILES AND OTHER BEAUTIFUL THINGS THAT PEOPLE IN JAPAN AND CHINA, OR EVEN GERMANY AND FRANCE AND ENGLAND WILL ACCEPT, BECAUSE THE QUALITY OF ART IS NOT IN US. UNTIL THIS QUALITY IS IN US, WE CANNOT PUT IT INTO MATERIALS. F. A. P.



THE SELECTION
AND USE OF TYPE
IN ADVERTISING

CHAPTER IX



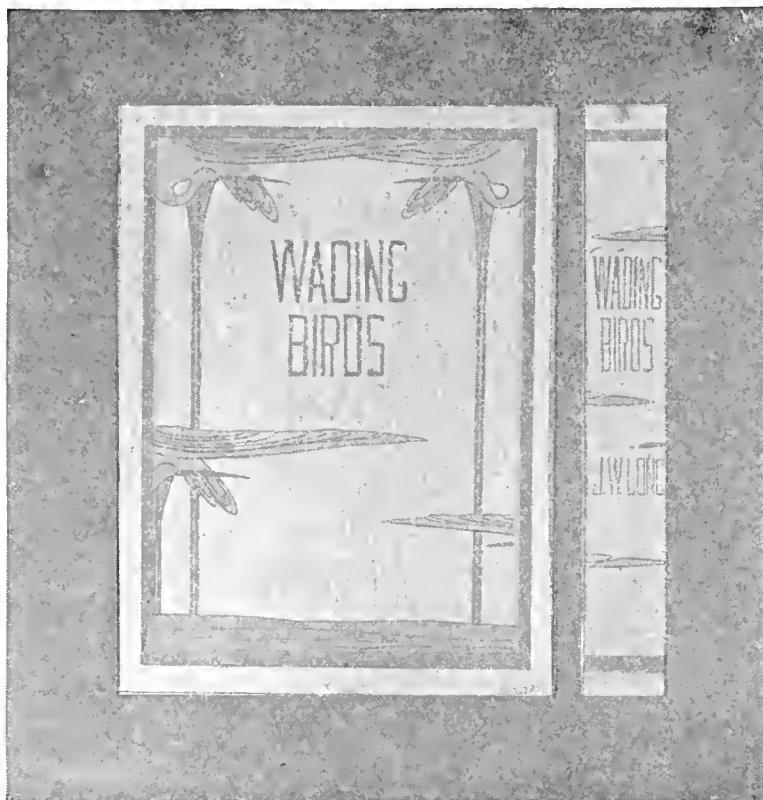
THE SELECTION AND USE OF TYPE IN ADVERTISING

CHAPTER IX.

Very intimately connected with illustrative matter and decorative motives is the subject of type in the construction of an advertisement. To me it is vastly more important because all advertisements cannot be illustrated, nor do they require ornamental motives

placed around them, above them, or below them. Most of them do not require such things, but every advertisement must have type to convey to public intelligence the thought we have to present. Since we must use type so much, it seems to me to be the most important

thing to study among the mechanical devices for conveying thought that the advertising man has to deal with.



A BOOK COVER SHOWING ILLUSTRATION AND TYPE WHICH ARE HARMONIOUS WITH THE TITLE AND WITH EACH OTHER.

time I believe that there is a vast chance to use type shapes knowingly that all of us have not thought of. Therefore, I want to bring before you a few of the ideas that seem to me to be important in the matter of lettering, or the use of type, to convey thought to the public in our advertising.

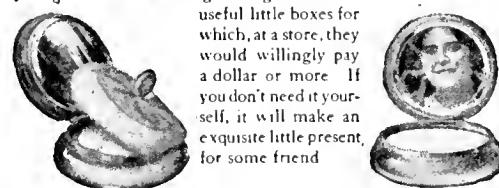
There are limitations in type. I realize that it is permanent and inflexible in form, and that cost limits us, so that we cannot always have our own choice in the matter, but at the same

Type, by its size, shape and general character alone, is expressive of certain thoughts, and these thoughts, or feelings, in type ought to express what the advertisement claims to stand for just as much as the illustration does. Let me illustrate: If I am advertising a delicate perfume and the character of the letter in size and shape does not in any way represent the language of the advertisement but is a letter that ought to represent lead pipe or pig iron, the type is misleading and inappropriate. The character of the letter which says "wading birds," meaning storks and other long-legged birds with slim heads and very long necks, should never be used on a book cover that talks of printing presses or freight cars. The character of letter that can say French chiffon can't say wrought iron.

So, it is essential that the type, particularly hand lettering, should be judged by feeling. It must express what the words say, or two thoughts are presented to the consciousness. If there is a thought in the meaning of the words and another thought in the meaning of the type, we have lost the point; we have said two things at once, and we have missed the chance to say the same thing twice, which you all know is better than once if there is interest in the manner of saying it.

Something every woman wants *A Dainty Vanity Box*

A constantly increasing number of women find a Vanity Box with Talc Powder, puff and mirror, indispensable when shopping motoring, traveling or at the seashore. Most women, especially young women, will be glad to get one of these attractive and



What others say

To indicate how acceptable this little Vanity Box is, we quote a few letters from women who have received the Vanity Box.

"The dainty box arrived today and I am pleased with it, but I am more pleased with Williams Talc Powder which I eat inside it."

"After receiving and I am delighted with it."

"Have received the Vanity Box, which is dainty, practical and most satisfactory in every respect."

"Accept my thanks for the Vanity Box. It is

useful little boxes for which, at a store, they would willingly pay a dollar or more. If you don't need it yourself, it will make an exquisite little present, for some friend."

How to get it

Buy a can of *Williams' Talc Powder*, send us the name of the dealer of whom you bought it, the date and 16 cent stamp. We will send you this beautiful silver-plated, hinged top *Vanity Box*, with imported powder puff and concentrating mirror. Sent only on above conditions. The *Vanity Box* is heavily plated and should last for years.

Williams' Talc Powder

MAGAZINE AD IN WHICH THE KIND OF TYPE USED FOR "VANITY BOX" AND "WILLIAMS' TALC POWDER" IS ADMIRABLY SUITED IN FORM TO THE IDEA OF VANITY. THE SHAPE AND LINE OF THE ORNAMENT AT THE TOP SUGGEST THE SAME IDEA.

There are two kinds of type: First, that which is historic in its significance; and, second, that which is personal and individual in its significance. First, we will deal with the historic kind.

We have alphabet shapes clearly defined as expressive of certain historic things. Gothic

type expresses life in Gothic times. Old English type expresses life in the day of Henry VII, Henry VIII and the old

Hampton Court, or the chapel of Henry VII, or the interior of any other old English structure of the period. If the ideas

Franklin

TIRE TROUBLE IS NOT A FACTOR WITH THE FRANKLIN. LARGE TIRES, LIGHT WEIGHT AND RESILIENCY ELIMINATE THE ANNOYANCE AND EXPENSE OF BLOW-OUTS; EVEN PUNCTURES ARE RARE. TOTAL SERVICE PER SET OF TIRES BY ACTUAL REPORTS FROM OWNERS IS EIGHT TO TEN THOUSAND MILES WITH AN AVERAGE OF THREE THOUSAND MILES WITHOUT A PUNCTURE. FOUR CHASSIS SIZES AND TWELVE BODY STYLES INCLUDE TWO FOUR- FIVE, AND SEVEN PASSENGER, MODELS.

ILLUSTRATED CATALOGUE SENT ON REQUEST

FRANKLIN AUTOMOBILE COMPANY
SYRACUSE N.Y.

MAGAZINE AD SHOWING TYPE OF A VERY IMPERSONAL NATURE; ABSTRACT, AND THEREFORE NOT MISLEADING IN ITS SIGNIFICANCE.

English periods in which that type was first cast, and they express the thoughts of those periods just as much as big ruffs, padded waists, padded sleeves, full skirts, white stockings, linen panelling and gothic arches expressed the thought of the age. Old English type means just as clearly a certain thing and a certain spirit in English life as does the decorative material on the walls of

The Baldwin Player Piano

Good Music For Your Guests

The best of fine music, including "everybody's favorite," at constant command.

The Baldwin Player-Piano

Of marvelous simplicity and accomplishment, a mechanism enabling you to reproduce, photographically, every subtlety of an artist's style,—or, to read into the lines your own interpretation of the composer's meaning.

The distinctive character of the Baldwin Piano exacted a "Player" of particular scope and refinement; one capable of fully exploiting Baldwin-tone.

Baldwin player-mechanism is the mate ideal of the Baldwin Piano.

The result is "a new kind of player music" in which the performer's enjoyment is spontaneous and personal, the tonalities beautiful, the artistic illusion complete.

Let us send you the Book of the BALDWIN PLAYER-PIANO

The Baldwin Company
CINCINNATI
142 West Fourth Ave.

Chicago
111 So. Wabash Ave.
Indianapolis
12 N. Penn & St.
New York
8 E. 23rd Street
Louisville
423 S. Fourth Ave.
St. Louis
111 Olive Street
Denver
110 California St.
San Francisco
110 Sutter Street

SHOWING USE OF HISTORIC TYPE, IN HEADINGS, NOT SIGNIFICANT OF THE PERIOD NOR OF THE ARTICLE ADVERTISED. NOTE EFFECT OF COMBINING THIS TYPE WITH THAT USED IN THE BODY OF THE AD, AND ALSO THE INCONSISTENCY OF THE SMALL "THE" IN THE HEADLINE.

and ideals of what the English were in those periods find expression in carved wood, wrought iron, textiles, furniture and all things else, why is not the type just as significant of the period and its ideas as the walls, textiles, pottery, dishes and other materials are? A nation and people always expresses itself in more than one

medium, but it expresses the same characteristics all the time, whether it is building houses, weaving carpets or writing books. It seems to me that the very appearance of old English type bars out the possibility, by the law of association, of its indiscriminate use. I don't mean by that either that everything English should be in old English type, nor do I mean that every-

The Principles of Arrangement

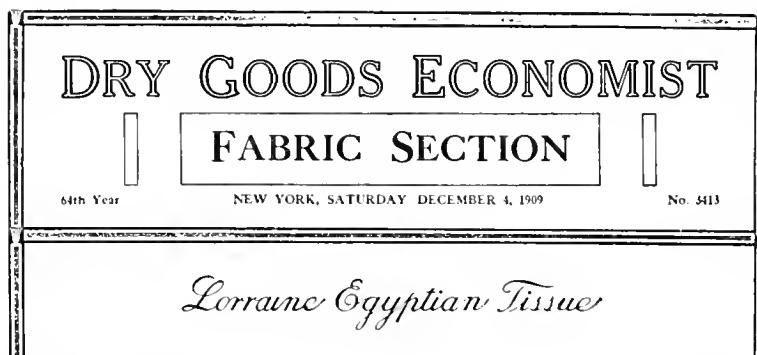
THE League has conducted a course of study and experiment designed to find out the basic principles which may with certainty be applied to the arrangement of advertisements, in order that they may secure attention, be made attractive, easily and quickly comprehended, and from their very appearance expressive of the message they are intended to convey.

Sixty advertising men have participated in the work and unanimously pronounce it of great practical value.

Many of the principles formulated are illustrated in the exhibit by examples showing both conformance and violation.

A circular descriptive of the work in detail may be had at the exhibit.

SHOWING GOOD TASTE IN THE SELECTION AND ARRANGEMENT OF TYPE. NOTE THE MARGINS OF SHEET, THE SIZE OF HEADING, THE KIND OF TYPE AND THE KIND AND SIZE OF INITIAL.



TRADE PAPER HEADING. NOTE EFFECT OF USING FOUR STYLES OF TYPE. THE TOP ROW SUGGESTS A STONE WALL; THE SECOND LINE ABOUT THE TEXTURE OF WOOD; THE FOURTH LINE IS EXCEPTIONALLY GOOD AS SUGGESTIVE OF AN EGYPTIAN TISSUE.

Is a Phenomenal Success



UR increased output for the Spring Season 1910 is entirely sold out. The jobbers throughout the country have taken it all—every piece. LORRAINE EGYP-

NOTE THE INCONSISTENCY OF PLACING AN INITIAL SO FAR BELOW THE OTHER LETTERS OF THE SAME WORD AND INTRODUCING THE LARGE AREA OF SURROUNDING ORNAMENT—THEREBY FURTHER ISOLATING THE INITIAL "O."

ical, but whenever historic matter is expressed in type to-

thing old should be in old English type, but everything in old English type should be suggested by some of the activities, thought processes, conditions or limitations of the period to which it belongs.

What is true of old English type must be true also of any other type which is purely historic.

tally foreign in feeling to the thought, it is bad. Whenever totally modern things, in relation, in feeling and in spirit, are said in type of a different period, that is bad, because there is a double thought present, and one thought should be emphasized by repetition instead of being killed by opposition. Let us then look into the historic significance of letter forms and make them a force as they should be.

The second kind of type is the personal or individual type. I want you to remember my illustration of the chiffon cloth as opposed to the wrought iron; the wading birds as opposed to freight cars or printing presses. Old Dutch Cleanser is opposed to fine laces, just as much as a church revival is opposed to a French ball. If there is nothing expressed by the form of a letter, then there is not anything suggested to you when I say "wading birds" and describe their long, slim, angular legs. If the character of the letter suggests the wading bird, then all these other things will come to you, if you will give the subject any thought. I submit to you that a Dutch W and a French W must necessarily look different. The French ball would be advertised by a different shaped and different

sized letter, than a Dutch kitchen or a Dutch door. There is a feeling of heavy, thick, ponderous shape; there is a broad, well-set feeling in the Dutch idea—and there is in the Dutch letter. There is a long, rather slim, rather refined, not too stable but very graceful feeling in the French idea. There could not be a French idea that you could take hold of and use for a paving stone. French things are always suggestive of something that you think you are just going to get hold of when it vanishes. There is a refinement about them; they are imaginative, generally somewhat charming to look at, and they cannot be expressed in crude blocks of wood or cold stone posts.

These different types and kinds of letters have to me and to a great many other people a very definite meaning. Clumsy ones feel to me like freight cars. Thick, heavy, very strongly contrasted ones feel more like machinery and similar things than they do like chiffon and laces.

When illustrations do not have anything to do with the point I say leave them out. When they do have anything to do with the point, they must illustrate that point. When decorative mat-

ter has no function to fill, except to occupy space, leave it out. When letters are rightly used they will speak what the advertisement is intended to say by their make up, size and form as well as by the words spelled out. Let every letter have a mission, just as every word has a mission. If the shape and form of the word means anything, every letter in it means something. If every letter has a meaning it must measure up to the possibility of its force in every special use.

The right idea in the selection of type is the idea of perfect consistency between the type and the thought. Now then, in the use of upper and lower case material there is a chance for us to apply that fact or that law. There must be coordinate type where there is coordinate thought. What would you think if the name John Howard Smith were shown in different letters—John in capitals, Howard in script or old English and Smith in italics? It would be a little out of the ordinary, wouldn't it? But you do not seem to think it strange to put a "the" in italics and an "International Paper Company" in another type and "Chicopee" in another. If I have a right to put a "the" in italics or a freak type and "In-

ternational Paper Company" in another type and "Chicopee" in another, then I have just as much right to divide my name or the title of a book into several type faces. One would be just as attractive and no more erratic—no more impossible—than the other. Why isn't it a law of common sense that a consecutive unit of thought must be expressed in the same kind of material? A principle is a principle, and when you violate it there ought to be a very good reason for the violation.

What about the particular point to which you want to call attention? I have an idea that underlining was invented for that purpose. In writing you underline to show an italicized word. It seems to me that the use of italics in the middle of sentences is a fad, pure and simple, and for the life of me I can't see why we should not underline a word as well as to place it in italics. But I have seen many an italicized word also underlined. That is negation. Italicizing and underlining is doing the same thing twice; it is doing nothing by the process of negation. I don't suppose there are many among the masses that don't know that two affirmatives make a negative and two negatives make an affirmative; one kills the other.

It seems to me that, if I am right, underlining is the thing to do generally, because you preserve the unity of expression. Who would think of expressing a unity of thought in a divided way, in more than one medium or kind of material?

Perhaps this is one of the simplest and the most glaring faults that we see in our average advertising—that beastly way of putting anything and everything in italics. “The,” “A” and “And” italicized are the joy of some people, particularly if they can get a little curve on the end of the “The.” On the face of it, isn’t it foolish to cater to the impossible absurdities of ignorance to bring goods before general intelligence? The absurdity detracts from the power to appreciate merit.

Now about the matter of initials. There is a tendency now among people of taste to omit them everywhere. This is surely better than use at random. The initial is so clearly associated in our minds with ornamental stuff that it is almost impossible to separate ornament and initial into two things and think of them as two things. Do you not think that the initial exists for the same reason that the “The” in italics exists? Isn’t it merely a matter of putting something pretty or deco-

rative at the beginning more often than otherwise? If the initial is used there must be good, clear judgment as to four things: The initial must be consistent in character with the type you use after it. There are those that stand three or four lines below the place they belong, and renaissance ornament is used to fill up the oblong or square extending over three or four lines of used space. If the initial is dropped three or four lines below the next letter, with which it belongs, to make room for bad ornamental stuff, is that good form in printing? The letter must be consistent in type, and it also must be consistent in size. Some of these initials are out of all character with the size of the type. I have never seen a good initial occupying more than three lines. The shape of the initial should be in character with the type that follows it, and the decorative matter, if it is historic at all, must coincide with the type, historically, and also with the subject of your ad.

Any decorative initial with material around it is not good in combination with type of a different school, or kind, or idea, and it is not good when it says one thing in decoration and the reading matter says another thing. “Decorative stuff” is a

dangerous thing. We can say one thing with the initial, another with the decoration, another with the alphabet we are using, and another in the words. There can be four things said all at once to the intelligent man—but his intelligence will likely not enable even him to get them all at once.

All this material should say the thought we are trying to bring out. The thought is not “pretty”; ordinarily, it is not “decorative,” and the decoration must be subordinated wholly to the thought, if we are going to make the thought count. “Ornamentation” destroys thought. Decoration embellishes it. This is the age in which thought counts—an age of mental strife, of mental push, of mental suggestion. Things are very much more suggestive now than they ever were in the world’s history. In business, in commercial life, and in social life detailed expressions are giving place to suggestion or suggestive material.

I am trying to make you see the value of elimination and to discriminate as to “what goes with what.” To eliminate decorative matter and to keep the decorative material and type all one is harmony. The tendency in life and progress is to do just

that; there is no live progress which does not tend to work toward the suggestive and away from the detailed expression, so as to conserve time and expense and to develop individuality. In so far as we reduce to the simplest terms the way of telling things, we shall be in the line of progress. The process of elimination should be active more than anywhere else in the choice and arrangement of type and decorative material.

Let us reduce the question of type to a clear working basis as expressing thought. Even if b-o-y spells boy and e-l-e-p-h-a-n-t spells elephant, I could select the type so that each would look more like the other than itself. As I said, then, if I am expressing a thin, transparent, indefinite thing, I won’t try to do it with a Dutch alphabet. If I want stability, strength, hard material, large, ponderous masses, I will not attempt to get them with a French letter, nor with a letter that is akin to the illustration I gave you of the wading birds. If I am going to use historic type, I must use it in a way that will allow it to mean what it stands for.

Again, I must make my initials mean, in decorative motive, in size and shape and in character,

the same thing as the type with which I use them, and there must be some discrimination as to their size. Italics and underlining cannot be used with the same word. Underlining generally is better than italics because that does not disturb the thought. You know, psychologically, that every time there comes a change in the unit of thought there comes a mental

jar as you adjust yourself to the new train of suggestion. If I change my type I go on another track, and must get back again to the track I was on in the first place before I can proceed with the thought. Consistency is the keynote in this, just as it is in the choice and arrangement of all materials with which the human attempts to express his mental processes.

AN INDUSTRY CANNOT POSSIBLY BE SEPARATED FROM THE IDEA WHICH THE PEOPLE HAVE OF WHAT IS THE THING TO BE DONE; THERE CAN BE NO INDUSTRY WITHOUT ART IN IT. THE MORE ART THERE IS IN IT THE BETTER THE INDUSTRY, MORALLY, COMMERCIALLY, EDUCATIONALLY AND EVERY OTHER WAY. THERE IS NO SUCH THING AS DIVORCING CONCRETE EXPRESSION FROM ART, NO MATTER HOW MUCH YOU MAY DESIRE TO DO SO. F. A. P.



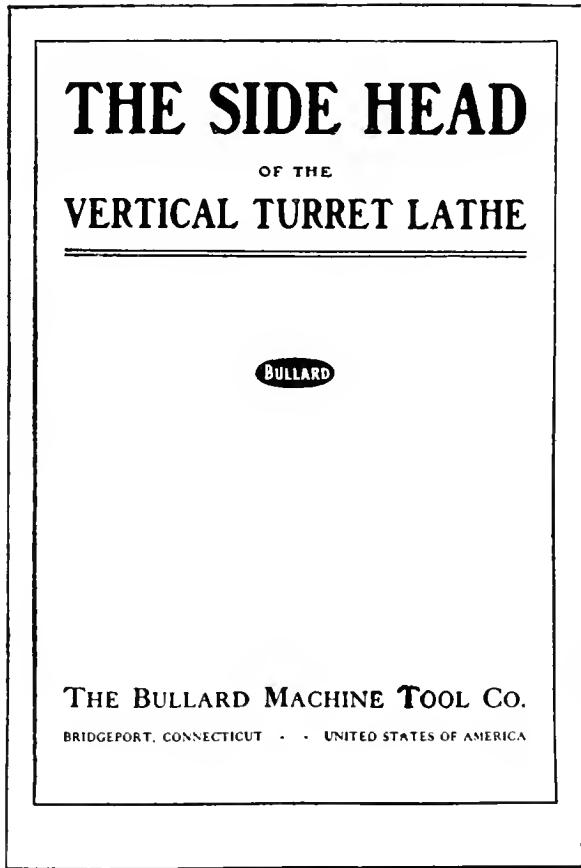
THE TOPOGRAPHY
OF ADVERTISING:
A RECAPITULATION

CHAPTER X

THE TOPOGRAPHY OF ADVERTISING: A RECAPITULATION

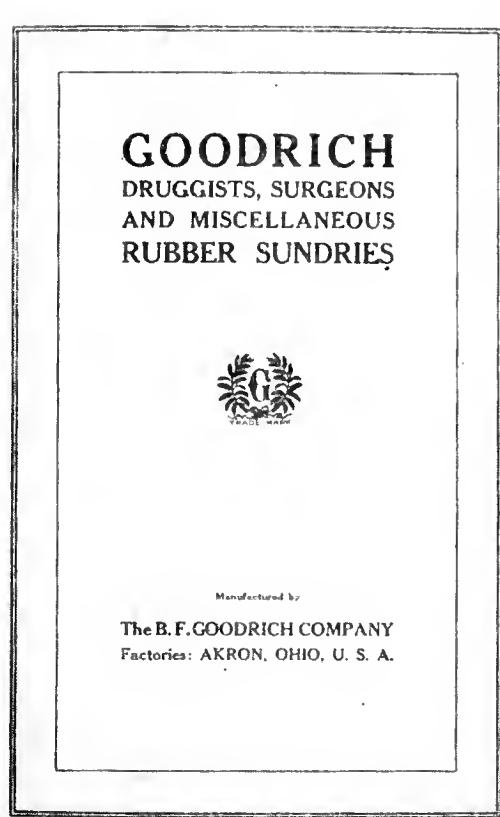
CHAPTER X. In the study of the science of geography, or the science of geology, we use the word "topography," to

the appearance of the entire layout, or set-up, of the ad. I use this term in preference to yours because topography will include the illustrations, the de-



BOOKLET COVER SHOWING CLEARNESS THROUGH SIMPLICITY, DIGNITY THROUGH BALANCE AND INTEREST THROUGH SIZES OF SPACE AND TYPE.

mean "appearance of surface." I know that you have a term "typography," but "topography" seems to me a little broader than your word, and I am going to use that as descriptive of

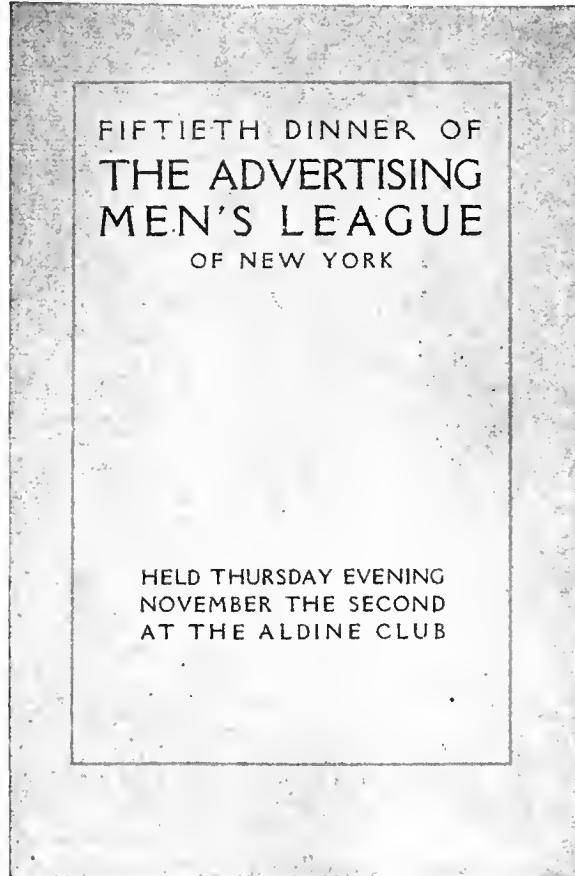


ANOTHER GOOD COVER, BUT LESS HARMONIOUS ON ACCOUNT OF THE EMPLOYMENT OF AN INAPPROPRIATE AND NON-SUGGESTIVE TRADEMARK.

scriptive or decorative motives, as well as the type matter. In geography and geology, topography means the general arrangement of the mountains, the hills, the prairies, the plains,

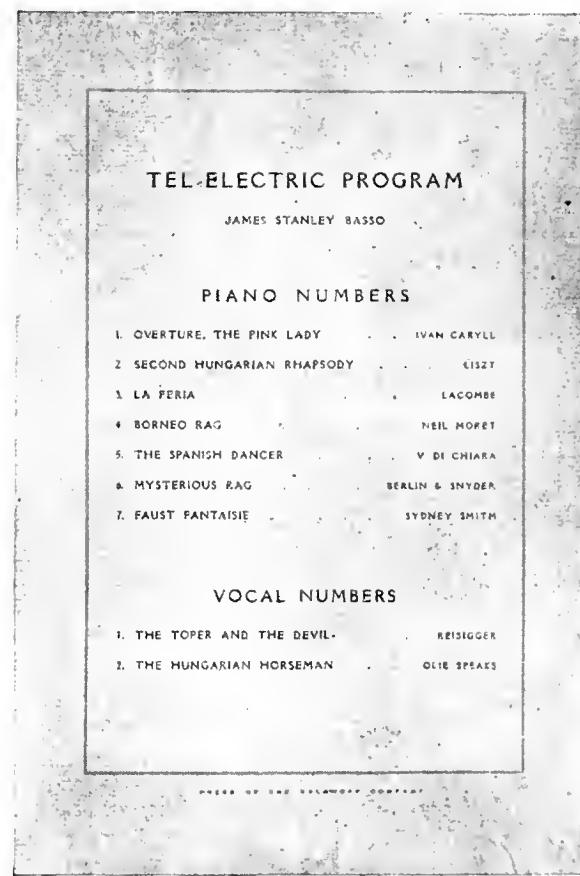
the valleys, the ponds, the lakes and the other materials that go to make up the surface. When a topographical map of a country is made, a person who understands the forms used can see just how and to what ex-

is of an advertisement, all the illustrative matter, all the ornamental matter, and all the type matter in perfect sequence, one idea depending upon the other logically, if he knows the language of arrangement?



EXCELLENT CHOICE, ARRANGEMENT AND DISPLAY OF TYPE FOR A DINNER PROGRAM.

tent one section is related to each of the others. A person who understands the language of topography can read a topographical map and know pretty nearly all there is to know about the surface arrangement of any locality on the earth's surface. Why, then, should not a man be able to read all there

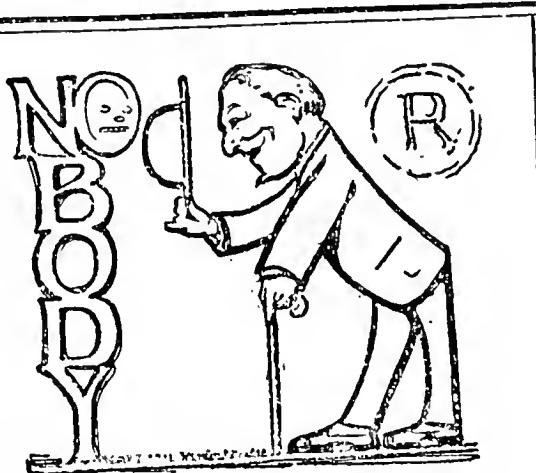


PAGE FROM THE SAME PROGRAM: GOOD ARRANGEMENT, BUT HEADING IS TOO SMALL FOR FORCEFUL ATTRACTION, THUS INTERFERING WITH THE ENTIRE TOPOGRAPHICAL SEQUENCE.

It seems to me to be the nearest to exact analogy between your work and other sciences that I have been able to find, because the power of your advertisement is tested by its efficiency, and this is clearly related to the matter of display.

Whether the advertisement is good, or whether it is efficient financially, commercially, etc., depends on that. The final test of every advertisement is the commercial return. The first question is, does it bring business? The first result looked for by the advertising man is an increase in demand for what he advertises.

Let us clearly understand that all the principles of arrangement we have talked about up to this time are included in the topography of advertising. There can be no selection of illustration, ornament, or type matter,



We take off our hats to nobody on the subject of correct styles for men and young men.

Here are Fifth Avenue fabrics and fashions minus Fifth Avenue prices.

Material, model, fit and workmanship such as only the best New York stores can give.

Every suit in our collection made as an individual garment, and the most honest and reliable tailoring.

If this is the kind of clothing you want, you are the customer we want.

Suits, \$15 and upwards.
Overcoats, \$15 and upwards.

A.E. Ruggles

SINGLE COLUMN NEWSPAPER AD. ILLUSTRATING GOOD TOPOGRAPHY THROUGH CHOICE OF TYPE, ARRANGEMENT AND BALANCE OF HEADING AND SIGNATURE.

and there can be no arrangement of them in an advertisement which does not call for a consideration of each of the principles of arrangement. These principles also apply in arranging everything else which man sees, hears and feels, and which he organizes into units, because the principles of arrangement are the same in music, in a picture, in the side wall of a room, in an article of furniture or in any other field of design. These principles must appeal to human intelligence, or there is no intelligence present. The more we investigate different classes of people and

and necessary in. On the other hand, there is no advertisement in which all these principles are possible in their best sense.

The next step to take is to get at our principles of criticism, and to so arrange and so subordinate topics of criticism that the average man will have something to refer to by which he may, if he cares to, judge the topography of anything in which he is interested.

In applied art of any kind we have what we call the use of the object as the first point of criticism. If you have a chair in which you can't sit with ease, it is not a complete chair, even though it may be beautifully carved. If it is so shaped or so carved on the back that it tears your clothes; or if it has a thistle or a rose that sticks into your back, it is not a

good chair, no matter how well this ornamentation is done. It is the same way also, in advertising, the first thought is the use.

Ingersoll-Trenton

19 Jewels

\$25 and \$35

If you want a watch that represents the highest power in watch manufacturing, which at once a durable piece of machinery, a beautiful ornament and an accurate time-keeper, in which every ounce of waste in manufacture has been removed so as to keep the price within reach of any man, in which systematic management and economical application of factory methods, as well as a splendid sales system and wide experience in marketing watches have all been used to produce the best watch made, at a lower price, than such watches have ever been sold before, then ask your jeweler to show you and explain to you the Ingersoll-Trenton Watch.

ROBT. H. INGERSOLL & BRO., 125 Ashland Building, New York

MAGAZINE PAGE WHOSE TOPOGRAPHY IS INTERESTING AND EFFECTIVE THROUGH THE CHOICE OF TYPE, DIVISIONS OF BACKGROUND, CHOICE OF BORDER, ARRANGEMENT OF BASE, GOOD DISPLAY AND THE EXCELLENT USE OF OCCULT BALANCE IN THE PLACING OF THE ILLUSTRATION.

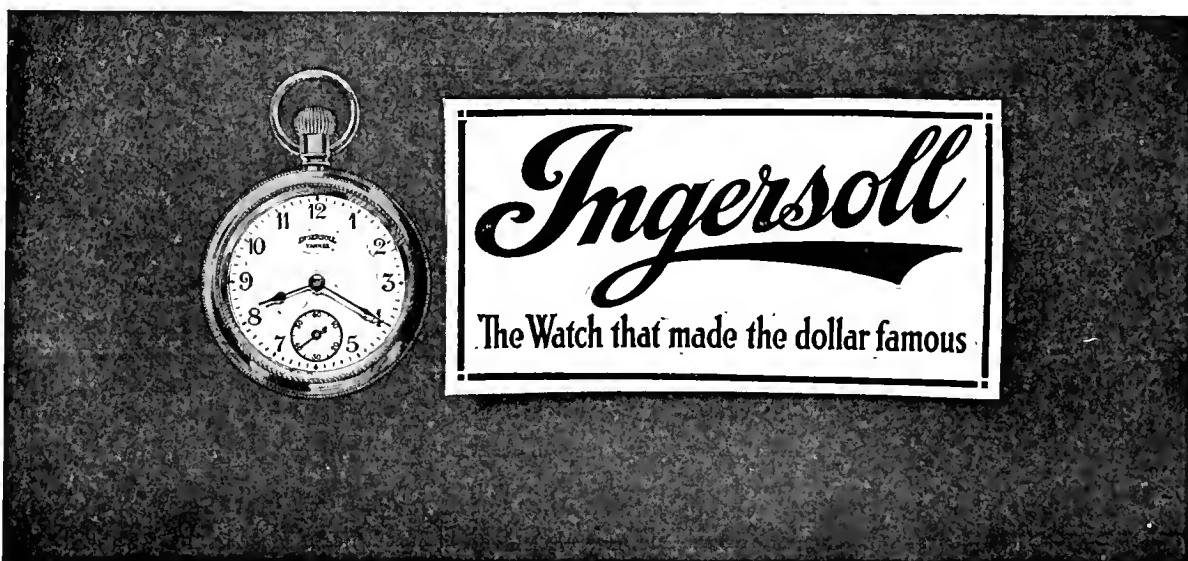
cause the eye does not read them easily, or because the mind does not read them easily, or because they say a different thing to the eye and to the mind.

This implies that three things should harmonize. If the type is harmonious with the thought

I went through 300 advertisements to see how many times I got the thought at the first glance. In a good many instances I got some other thought—the altogether wrong thought—before I read the text. You first get sight connections, but the thoughts have to come at the same time. Very many advertisements fail be-

it is good; if the illustration says the same thing that the thought and the type do, it is good; if the decorative matter says the same thing—or does not say anything—it is good. If you have laurel leaves, and a Roman wreath

the necessity for principles. Even though a man is an artist, if there is no principle back of what he does it is not practical. If you are not an artist, there is certainly a necessity for principle, or your work must be disorganized. We begin in art



A CAR CARD ILLUSTRATING THE FACT THAT ATTENTION, INTEREST AND MERIT MAY BE ATTRACTED AND EXPRESSED THROUGH ARRANGEMENT. NOTE SPACES, MARGINS, BALANCED PARTS, ETC.

and festoon belonging to the age of Roman games, it will dispute your advertisement of machinery, it will dispute your advertisement of chiffon, or it will dispute your advertising a French product, because it will speak another tongue. No one of these three things may dispute the other, and they must none of them dispute the thought of any other if you want a clear advertisement. This shows the importance, and not only the importance, but

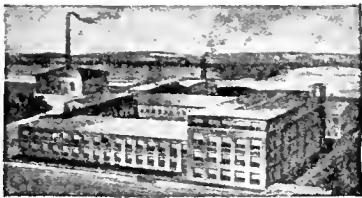
expression with the study of the first principle of form.

Following the type harmony with the thought of the ad, and illustrative and decorative harmony with the thought of the ad, we come to the third principle of criticism—"Consistent sizes and shapes." After we have found that a thing is consistent in material, we may find that it is not legible. It is then time for us to see if we have done our utmost to make it

legible by putting it clearly, pleasingly and tellingly on the page. We must see what margins we shall leave around the page, and what blank spaces we shall leave between the groups

and make sure that everything is properly arranged around it. We learn to determine when one mass pulls away from another, and when they hold together. We learn that circles

The Home Of The Card Organization



This plant is, we believe the largest in the world devoted to the exclusive manufacture of caps and dies.

But it isn't the size, an much as the exclusiveness, that is important to users of the product.

In this plant a great many developments and innovations in tap making have been made since 1874—that is to say many due to the fact that our men have had to make the best taps that modern skill and ingenuity are capable of turning out.

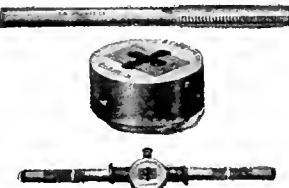
In the factory, the question of cost has always been secondary. In the buying of machinery and materials and the hiring of workmen the question has always been, "Can they help us to make better taps?" and "How much will they cost?"

And so, the price put upon Card Taps has always come last. It includes the cost of making the best tap we can and a reasonable profit.

Perhaps you'll find another reason why the most experienced work

Perhaps you'll find here another reason why the most experienced workmen always ask for Card Tags.

Card Tap Service Never Stops



Here's the way we look at it. Every Card has a name, "S. W. Card" stamped on it. It bears that name wherever it goes, as long as we last. If it does good work, we know it, and know it by name—if it does bad work, we know it, and know it by name. In other words, the reputation that means the life of our business is staked on every Card Tap, everywhere, always. That's why we want the Service idea to go along with every tap we sell. We want to know what they are doing—and, if there's anything they are doing that we don't like, we want to know that, too. Because we are so sure of Card Tap quality and ability that we know we can set them right.

Then too, if you have any special tapping work to do we have an Organization that can develop a manufacture and guarantee just the right taps for special problems.

We are tap specialists and we offer a unique and special service to tap users.

Which is still another proof of the fact that Card Tops are a safe investment for you.

S. W. Card M'f'g Co., Mansfield, Mass., U.S.A.

New York: Store, 132 Liberty Street

MAINSTEDT, VIENNA.

DOUBLE PAGE ARRANGEMENT EXCELLENT IN ALL BUT ONE PARTICULAR; THE ILLUSTRATION ON THE FIRST PAGE IS A LITTLE TOO STRONG. WE NATURALLY BEGIN TO READ AT THE LEFT, AND THE STRONGEST STIMULUS SHOULD BE ON THE RIGHT HAND PAGE IF IT IS IMPOSSIBLE TO BALANCE THEM.

of type matter; in short, how we shall alter the topography of the advertisement. The Greek law of sizes and the law of consistent and inconsistent shapes help us to see where a seemingly impossible thing may be made fairly good.

The first step is to see if the margins are right; then we must locate the optical center,

do not go well with squares, and that inconsistent shapes and inconsistent sizes are readily distinguished when we test them by the Greek laws of area and well-related shapes and sizes. The way we should do in designing such things is to cut pieces of paper and place them on the page we are going to use; then move them about and say that this shall represent

the title, and this the descriptive matter, and so on. It is a very good thing to see the layout in the abstract. Then you can make sure of your one-thought arrangement. The more you heave ideas together and see how much you can get at once, the less apt you will be to preserve the unit of thought.

The next principle, is "Consistent balance of attractions," horizontal and vertical. If you will place the horizontal line a trifle above the real center, you will get its perfect feeling—the optical center. You bid for attention by the position of that line and if you put a spot there, you make two bids for a look.

In balancing your attractions, keep in mind also the principle of movement which we studied some time ago. The eye naturally follows lines or spots placed in succession, in preference to the structure of the page. It is something opposite to the general build of the unit which the eye detects quickly.

It is probably true that if we had a perfectly consistent movement throughout an entire ad, there would be danger of its getting monotonous. If you should ride over the prairies from Western New York to the Missouri River, you would

give ten dollars if you could see a hill.

But, though an advertisement that is perfectly consistent would perhaps in time be monotonous, we need not worry about that—the wide variety of material we use will prevent monotony. And, speaking of consistency, remember that the nearer a piece of material comes to the edges of an ad the more it should be consistent with them. If you bring your erratic things away from the edges, you will see how much better the effect is. In every picture, every advertisement, every side wall, the center of interest is away from the corner or edge.

There is so much overdoing in one place, over emphasizing in one spot, doing one thing to death, that I want to go over in brief the principle called Emphasis in art. Sometimes we call it stress. If you emphasize one thought with color, with size, with shape, and with position you have no method of emphasis left for anything else you may want to bring out. It is a matter of hitting just hard enough, in just ways enough—making a thing just important enough, and still having the means left to do something else with, so that there is created a

natural sequence of things and a consequent natural sequence of thought. An advertisement ought to read 1, 2, 3, 4, 5, 6, in importance, no matter how it is placed. But the sequence does not always have to follow from the top to the bottom of the advertisement. That is often about the worst thing you could do.

Finally, if you agree that every advertisement should be a unit in thought and in expression, do you see that a good many of the ads that try to be catchy or funny are inefficient because they are not a unit in thought? When anybody tries to be funny, the reader sees the fun and misses the point of the ad. The average man never returns to serious consideration of the commodity. He passes on. I think there is a great deal lost by this attempted funny business, and the attempt to be smart. Psychologically you must present most strongly the thing or idea you want to have most prominently impressed.

All these things are recognized principles in applied art. I have restated them as applied to advertising, for advertising is an applied art. If it is not an applied art, it is not anything. If it is not the most far-reaching of the applied arts at the present time I am mistaken in my judgment. But if there is any undignified catering to cheap trickery in it, it is never going to take its proper place until all that is given up. It has got to be a perfectly serious interpretation of the laws that control the human mind, and yield obedience to them. Advertising matter is appealing to larger numbers than any other form of applied expression can. Therefore, it is most important that this, the most universal of all the applied arts, shall accept and obey the principles of arrangement, that it may take its place scientifically and artistically with the other forces in general progress.

THE IDEAL OF THE PRESENT TIME IS NOT CATHEDRAL BUILDING NOR TOMB BUILDING. IT IS THE BUILDING OF HOMES AND BUSINESS BLOCKS; DEVISING METHODS OF TRANSPORTATION; EXPLOITING GOODS THROUGH THE MEDIUMS OF ADVERTISING; CREATING AND SUPPLYING THE DEMAND FOR CLOTHES, IMPLEMENTS, UTENSILS AND ALL SORTS OF THINGS PRACTICAL TO OUR TIME. OUR AGE IS A SOCIAL, COMMERCIAL, INDUSTRIAL ONE. F. A. P.

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